

Saturday 3 October 2015

Amateur Photographer

Zeiss Milvus
A first look at the new lens
range for **Canon** and **Nikon**



Passionate about photography since 1884



Wildlife watch

Where and how to
photograph otters
in the UK

Reinvent your landscapes

Discover why front-to-back sharpness isn't everything

Olympus 8mm f/1.8 Fisheye

We review this bright lens
for **Micro Four Thirds**

APOY 2015 The start of our b&w round **Canon XC10** The best camera for video and stills?



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 Nikon School at Nikon Centre of Excellence, 63-64 Margaret Street, London, W1W 8SW



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Olympus bills this as the brightest lens of its type. Andy Westlake tries it out

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I'VE GOT a confession to make – I'm an f/11 shooter. If I'm out and about shooting landscapes, I'll set my lens aperture to f/11 and happily shoot away. With careful selection of the focus point I can generally get enough depth of field so that I have what I want in focus, especially if my camera has focus peaking. But this method isn't something to be proud of, as it is quite a lazy habit. There are, of course, times when I will change the aperture to achieve a particular

effect, but generally I'm after that front-to-back sharpness that landscape photographers crave.

It's time for a rethink, though. Leaving some of the scene a little soft and out of focus can help concentrate our attention, or add depth to an image. It can even create an air of mystery. On pages 12-17 Mark Littlejohn explains why shooting landscapes at f/5.6 has just as much to offer as f/8, f/11 or f/16, so with autumn around the corner why not try this technique when you're next out shooting.

Richard Sibley, deputy editor

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ONLINE PICTURE OF THE WEEK



Lovers by Kevin F Quinn

Sony Cyber-shot DSC-H300, 25-875mm (equivalent), edited in Lightroom

This geometric image comes from American photographer Kevin F Quinn, who is based in Atlanta, Georgia, and is particularly drawn to architecture and street photography.

'I'm attracted to these buildings for the human qualities they possess,' says Kevin. 'The intersecting lines leaning into each other merge the

two structures into one singular pulse. Steel, glass and concrete become skin, breath and a heartbeat. It's not entirely unlike the human desire to become unified with someone. I have always been fascinated by the human condition and strive to illuminate that with all my architectural photography.'

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Send us your pictures If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 19.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 19.

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

Olympus firmware updates

Firmware updates for the Olympus OM-D E-M5 Mark II and OM-D E-M1 are available from late November. Update 4.0 for the OM-D



E-M1 is designed to improve features such as focus stacking and focus bracketing, while update 2.0 for the OM-D E-M5 Mark II will add 4K timelapse video, for example. Visit www.getolympus.com/upgrade.

LCE to host Nikon/Manfrotto event

London Camera Exchange (LCE) is to host a Nikon Pro and Manfrotto event at its store in Southampton, Hampshire, on 8 October. The Nikon Pro & Manfrotto RoadShow In-Store Day is free and includes demos and talks. To book, call 01530 566090, or email info@manfrottodistribution.co.uk.



Ilford Photo buyout

Harman Technology, the manufacturer of Ilford Photo products, says it remains 'totally committed' to analogue photography after it was bought by UK investment firm Pemberstone. Harman



managing director Peter Elton said: 'Film has become an interesting medium for young photographers... Our new owners will assist us to connect more effectively to this younger generation.'

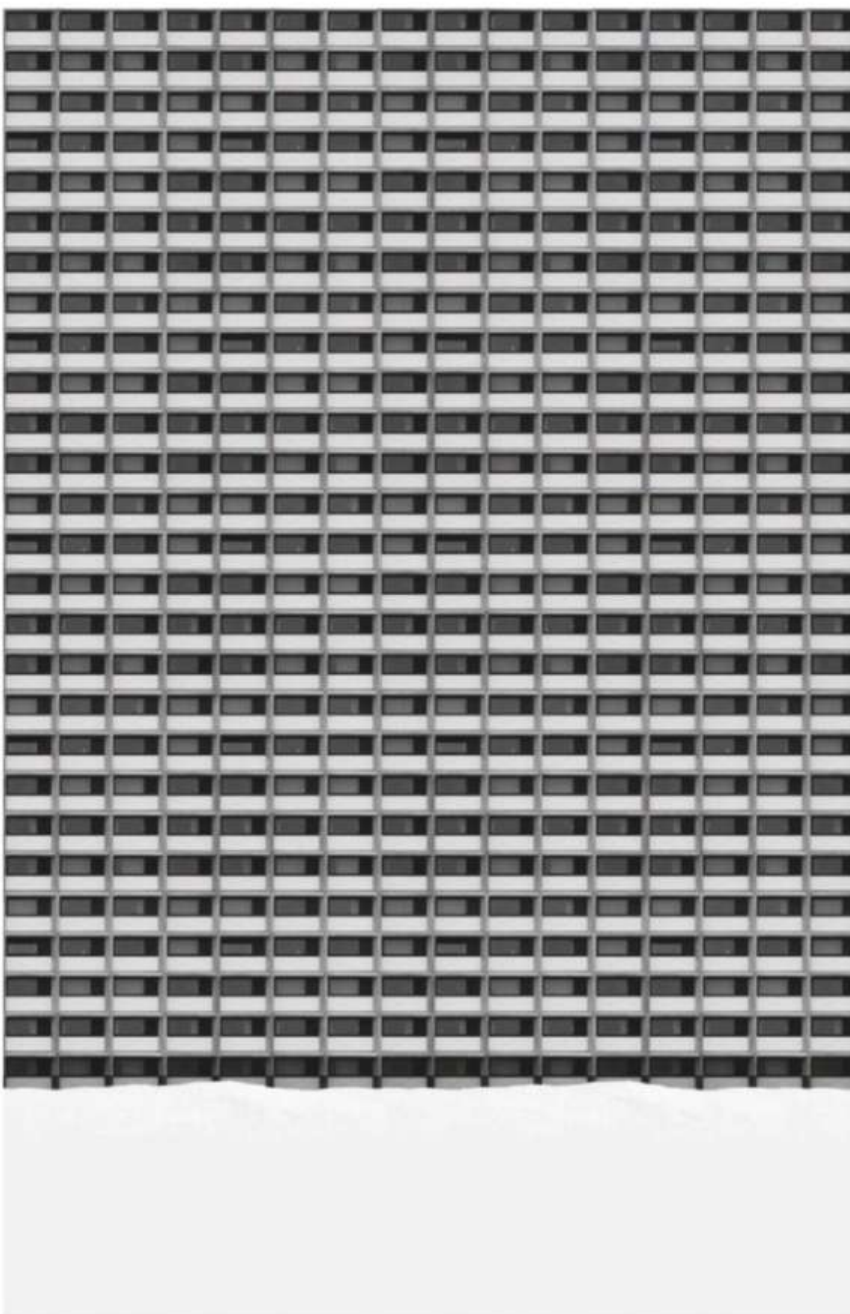


Sony camera in Bond TV ad

Sony's Cyber-shot DSC-RX100 IV is used by James Bond film actress Naomie Harris in a new TV advert. The ad, set on London's South Bank, publicises Sony's 'Made for Bond' gadgets. Harris, who plays Money Penny, is seen on a mission to retrieve 007's smartphone. The next Bond movie, *Spectre*, is released in the UK on 26 October.

Correction

We incorrectly credited the front cover image of *Amateur Photographer's* 19 September issue to Jeremy Walker. The correct credit should have been to Duncan Walker. We apologise for any confusion caused, and for Duncan not receiving the appropriate recognition for his work.



© OPEN HOLDER

WEEKEND PROJECT

Cross processing

Back in the days of film, colour negative and transparency film required two quite distinct chemical developing processes - C-41 for neg and E-6 for slide. Pop a film through the wrong process, though, and all was not lost. The images could still be used, and the film would often yield some quite unusual colour shifts. While not suited to every subject, some photographers really embraced this look and would experiment with different film stocks to get the result they were after.

With the advent of smartphone photo apps, this retro look is more popular than ever. Rather than relying on an automated app to apply the look, you can easily do it yourself in either Photoshop or Lightroom, and the results are much more effective.

1 Using Curves, select the RGB channel from the drop-down menu and apply a strong 'S' curve to boost the overall contrast of the image to make the cross-processed effect appear more pronounced.

2 Now, adjust each Channel individually. The trick is to apply an 'S' curve to both the Red and Green Channels, raising their prominence in the highlights and reducing them in the shadows.

BIG picture

Enter your sport and action images in the Red Bull Illume Image Quest

◀ You can think of the Red Bull Illume Image Quest as the Oscars of adventure and action sport photography. A judging panel of 50 photo editors from several international publications in the news, photography and sports industries sift through the entries and selected the 55 best shots. The winner for 2013 was Lorenz Holder, and here we see one of his shots of snowboarder Jordan Mendenhall showing off his skills in Sweden (if you look closely). Submissions for the 2016 competition open on 1 December 2015, when you can start uploading your images online at www.redbullillume.com.

Words & numbers

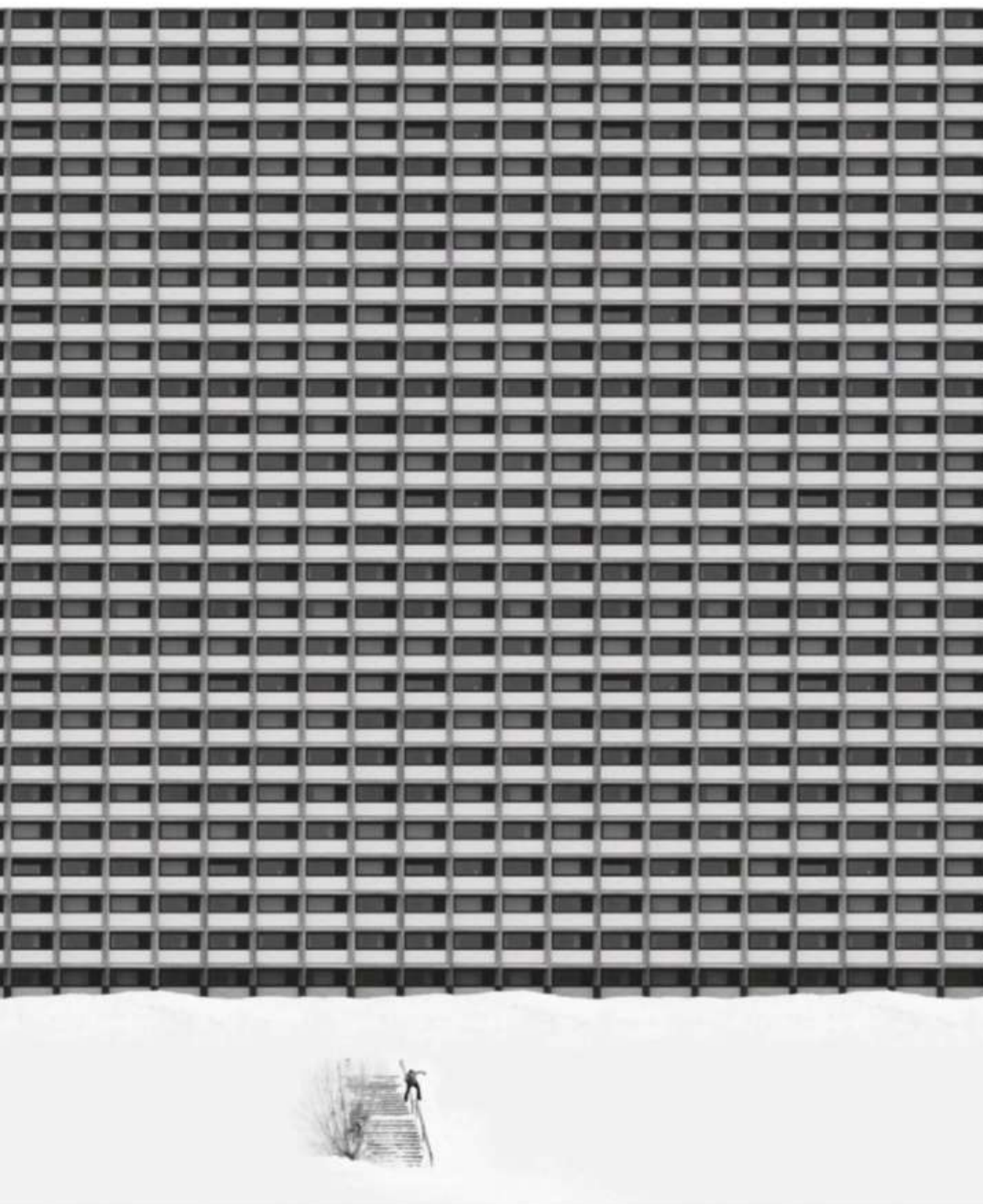
Photographs are the most powerful weapon in the world. People believe them, but photographs do lie... They are only half-truths

Eddie Adams
American photographer
(1933-2004)

2,201

Number of photographers who entered the Taylor Wessing Photographic Portrait Prize 2015

SOURCE: NATIONAL PORTRAIT GALLERY



3 The opposite is true for the Blue Channel. Opt for an inverted 'S' curve – add more blue to the shadows and drop them in the highlights. The severity of the adjustments you apply will vary from image to image.

4 Instead of applying an inverted 'S' curve to the Blue Channel, you can drag the top right point downwards a little, and then drag the bottom left point upwards. Experiment to see which look you prefer.



The cross-processing effect bleaches out skin tones and makes eyes stand out

© PHIL HALL



Luc Jamet's triumphant photo of a total solar eclipse in Norway

© LUC JAMET

Stunning solar eclipse wins astronomy crown

FRENCH photographer Luc Jamet has won the Insight Astronomy Photographer of the Year 2015 competition with a stunning image of a total solar eclipse.

Jamet beat more than 2,700 entries – a record for the contest – to land the £2,500 top prize.



© GEORGE MARTIN

'A Celestial Visitor' scooped Young Astronomy Photographer of the Year



© DAVID TOLLIDAY

David Tolliday's shot of the Orion Nebula helped win Best Newcomer

The winning image (above) shows a total solar eclipse captured from Sassendalen in the Svalbard region of Norway on 20 March.

Royal Observatory Public Astronomer Dr Marek Kukula, who was one of the judges, said: 'The total solar eclipse was one of the astronomical highlights of the year and Luc Jamet captured it perfectly.'

'I love the way the icy landscape of Svalbard reflects and intensifies the evocative colours of the sky – colours that only occur during the few minutes of totality, and which make any eclipse an unforgettable experience.'

George Martin, 15, from the UK, was crowned Young Astronomy Photographer of the Year for his 'skilful' image of Comet Lovejoy (above left), while David Tolliday, also from the UK, won the Sir Patrick Moore Best Newcomer category for his shots of the Orion Nebula and Running Man Nebula (left).

Highly commended entries included an image tracking the movement of the sun over six months captured by Chris Bakley of the USA using a home-made pinhole camera.

Chris Bramley, editor of BBC *Sky at Night* magazine, and one of the

judges, said: 'The quality of this year's field of over 2,700 images from across the globe meant that there was some lively debate over the judging. Every category contained images of a jaw-dropping standard.'

The other category winners were: Aurorae – Jamen Percy, Australia; Galaxies – Michael van Doorn, the Netherlands; Our Moon – András Papp, Hungary; Our Sun – Paolo Porcellana, Italy; People and Space – Chap Him Wong (Hong Kong); Planets, Comets and Asteroids – Lefteris Velissaratos (Greece); and Stars and Nebulae – Ignacio Diaz Bobillo (Argentina). The Robotic Scope Special Prize went to Sebastian Voltmer from Germany.

A free exhibition of the best entries is on at the Royal Observatory's Astronomy Centre in Greenwich, London, until 26 June 2016.

The competition, in its seventh year, attracted entries from more than 60 countries.

Winners and shortlisted entries have been published in the book, *Astronomy Photographer of the Year: Collection 4*, priced £25.

To view all the winning images, and for details of the book and next year's contest, visit www.rmg.co.uk/astrophoto.



The new 25mm f/0.95 Mitakon Speedmaster

World's 'lightest' f/0.95 lens

ZHONGYI Optics (ZY Optics) has revealed what it trumpets as the world's lightest f/0.95 lens for Micro Four Thirds cameras, the 25mm Mitakon Speedmaster.

Delivering the 35mm viewing angle equivalent of a 50mm lens, the manual-focus Mitakon Speedmaster 25mm f/0.95 weighs 230g and is 45mm long.

The 11-elements-in-9-groups lens, which features 11 diaphragm blades, is due to be shipped towards the end of next month.

There is as yet no word on UK pricing.

In the US, it will cost \$399, according to Zhongyi Optics, which is based in China.

A spokesperson for Zhongyi Optics said the lens will be available to buy from www.zyoptics.net.



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A storm at Porthleven, Cornwall, by contest winner Bernie Pettersen

© BERNIE PETERSEN

Revealed: Britain's ultimate sea view

THE Shipwrecked Mariners' Society's search for the 'ultimate sea view' that best encapsulated the UK coast saw former Royal Navy petty officer Bernie Pettersen crowned overall winner with a photo depicting stormy waves crashing into Porthleven in Cornwall.

Sophie Batterbury, head of pictures at *The Independent*, said: 'The overall winning picture,

for all of us, summed up very much our country's relationship with the sea and how sometimes it can be very strong and violent towards us, and yet we just sit and watch and wonder at its mighty power.'

Bernie also topped the Recreation category, with a shot of a surfer at Praa Sands, entitled 'Cornish Seas'.

The society's chief executive, Commodore

Malcolm Williams, said: 'It was a hard task to pick the winners, but thanks to the professionalism of our judges, who really know what makes a good photo, we were able to narrow it down to a selection of images which we feel truly encapsulates our nation's enduring connection with the sea.'

Judging took place, appropriately, aboard the *Cutty Sark* in Greenwich, London.

Bryan Adams wins at RPS Awards

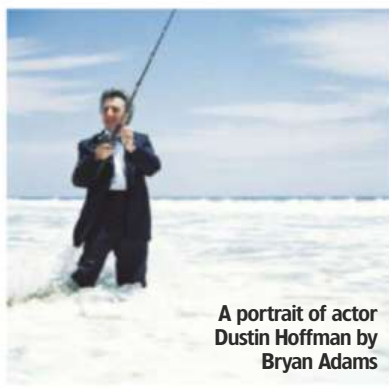
SINGER-turned-photographer Bryan Adams was among leading figures to win an Honorary Fellowship at the Royal Photographic Society Awards 2015.

Winners also included photographer Wolfgang Tillmans, who secured this year's Centenary Medal award 'in recognition of a sustained, significant contribution to the art of photography'.

In 2000, Tillmans became the first photographer to win the Turner Prize.

Bryan Adams, who combines his music career with life as a portrait and fashion photographer, was awarded an Honorary Fellowship alongside photographers Jonathan Anderson, Edwin Low, Nadav Kander and Viviane Sassen.

The citation for Bryan Adams' Honorary Fellowship includes mention of his 2013 book, *Wounded: The Legacy of War*, which features portraits of 40



A portrait of actor Dustin Hoffman by Bryan Adams

© BRYAN ADAMS

wounded soldiers injured while serving in Iraq and Afghanistan.

The RPS Progress Medal was awarded to Dr George E Smith for his invention of the CCD imaging sensor used in the first digital camera.

Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley

PERTH AND KINROSS



© B CAMPBELL

The Enchanted Forest

Scotland's premier sound and light experience returns to Faskally Wood near Pitlochry once again in a dazzling display that lights up the forest. There is also a soundscape featuring new orchestral works, and keep an eye out above you for aerial artists performing in the treetops. If you've got a camera that acquits itself well in low light, then you couldn't ask for a better opportunity to use it.

1 October-1 November, www.enchantedforest.org.uk



© BROADBENT & CHANIN

British Art Show 8

This touring exhibition of British contemporary art comes to Leeds. The bill includes award-winning photographic duo Broomberg & Chanarin, who use various media to explore the nature and practice of documentary photography.

From 9 October, www.britishartshow8.com



© DAVID MORRIS

Hull Fair

One of Europe's largest travelling funfairs is turning up in Hull for one week as part of a seven-century local tradition. The lights and colours should be a photographic sight, and what better excuse to fill up on burgers and candy floss?

9-17 October, www.hullcityfair.com



© ANGE GANEY

Great Bath Feast

Eat yourself happy at Bath's culinary celebration, but bring your camera to get shots of the chefs whipping up spectacular dishes. Incidentally, Pink Lady Food Photographer of the Year 2016 is still very much open for entries. Just saying...

1-31 October, www.greatbathfeast.co.uk



© VANESSA CHAMPION

A Change in the Air

Vanessa Champion's images documenting the changing lives of nomads in Uganda will be on display in Calumet's Drummond Street store. As modern advances necessitate change for these people, their resilience makes for inspiring viewing.

6-16 October, www.vanessachampion.co.uk

For the latest news visit www.amateurphotographer.co.uk

Zeiss Milvus lenses

Andy Westlake takes a close look at the new range of six **Milvus** manual-focus lenses for full-frame DSLRs from Zeiss, available in Canon and Nikon mounts

At a glance

- Manual focus
- For Canon and Nikon full-frame DSLRs
- 21mm f/2.8, 35mm f/2, 50mm f/1.4, 50mm f/2 Macro, 85mm f/1.4, 100mm f/2 Macro
- All-metal barrel construction
- Dust and splash resistant
- Price: £829-£1,379

PHOTO: COURTESY OF ZEISS



PHOTO: COURTESY OF ZEISS

A blue seal around the lens mount indicates the lenses are dust and splash resistant

CARL Zeiss AG is one of the grandest names in all of photography, with a history dating back to 1846. Along with Leica, it is one of only a handful of names to have survived the shift in dominance from German to Japanese camera makers during the 1950s and '60s. More recently, it has offered premium manual-focus lenses for use on Canon and Nikon DSLRs, and partnered with Sony in producing Zeiss-badged lenses for its Alpha-system cameras.

In the past couple of years, though, Carl Zeiss has shown signs of upping its ambitions. Its

Otus lenses are designed to offer the ultimate

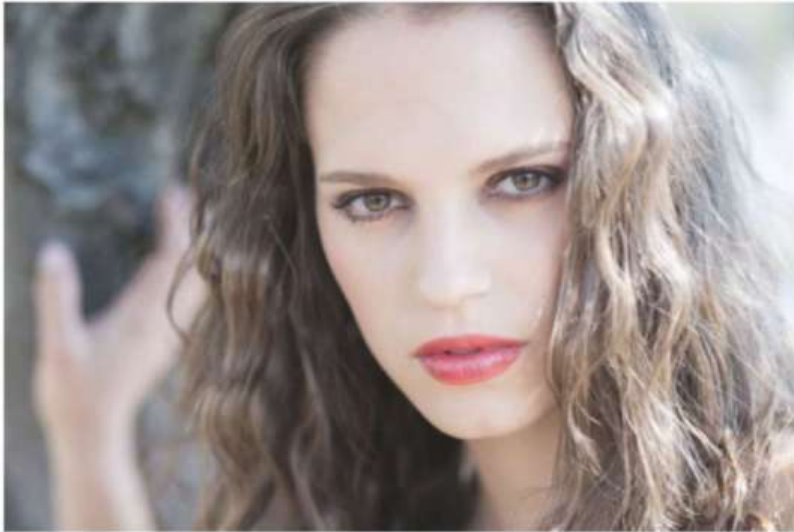
money-no-object optical quality for high-resolution full-frame DSLRs, while its Touit lenses for APS-C CSCs were its first to include autofocus. With its latest Loxia and Batis ranges, Zeiss has also started making lenses for the Sony Alpha 7 full-frame mirrorless system.

Despite this flurry of activity, Zeiss must have felt under pressure from a newly resurgent Sigma, whose top-notch Art line of lenses has demonstrated that enthusiast photographers are happy to spend £500-£1,000 in order to get optics that can match the potential of the latest high-resolution sensors. With the Sigma 50mm f/1.4 DG HSM | A coming close to matching the Zeiss Otus 55mm f/1.4, but at a quarter of the price and with the added benefit of autofocus, it was perhaps only a matter of time before the company felt the need to respond.

The result is a new line of six manual lenses designed for high-resolution DSLRs. In line with the company's somewhat whimsical policy of naming its ranges after bird species, it has been called Milvus (the red kite is *Milvus milvus*). The lenses will go on sale on 15 October, and it's clear that this new line-up will replace most of the current 'classic' ZE and ZF.2 lenses, with a modern design and some nice new features.

The Milvus range

The initial Milvus line-up comprises 21mm f/2.8, 35mm f/2, 50mm f/1.4, 50mm f/2 Macro, 85mm f/1.4 and 100mm f/2 Macro lenses, all wrapped up in Zeiss's curvaceous modern barrel design in its signature matt black. Of these, the 21mm f/2.8, 35mm f/2 and the macro lenses are essentially re-housings of existing optics,



© ANDY WESTLAKE

I shot this image with the Milvus 85mm f/1.8 lens at maximum aperture



**Milvus
21mm f/2.8
£1,299**
A wideangle prime designed
for shooting landscapes
and interiors.

although with a number of refinements, including improved coatings to minimise flare. However, the 50mm f/1.4 and 85mm f/1.4 are new designs, which appear to be influenced by their Otus-series big brothers. Interestingly, though, the 85mm uses only spherical lens surfaces, which Zeiss says sacrifices

a little in sharpness but gives especially attractive background blur.

All the lenses have a common set of features, including super-smooth manual focus with a large rotation angle and no backlash when you change focus direction. The focus rings have broad rubberised coatings with engraved distance and depth of field scales. The barrels are made entirely from metal, with no plastic in sight, and the lenses are dust and splash resistant, with a blue rubber seal around the mount. They are even colour-matched for movie work, and the Nikon-mount versions have an aperture ring with clicks at every ½ stop, and can be switched to clickless operation for video work.

Some might be surprised that Zeiss hasn't progressed to making autofocus DSLR lenses. However, this is a company that has spent years arguing that its particular brand of premium optics can only be realised within the tight mechanical constraints of manual-focus designs. In particular, there's no optical compromise from having to use relatively small lens groups for autofocus, and this means that distortion can be minimised and sharpness maximised across the full range of focus distances.

This is still Zeiss, of course, and prices aren't cheap. This clearly makes them niche products, but by no means out of the question for photographers willing to spend over £2,000 on a high-resolution DSLR.

First impressions

I was able to shoot with the Milvus lenses at a Zeiss press event and was very impressed. The lenses are beautifully made, and the manual-focus action is exquisite. Optically, they are absolutely stunning. I shot on the 36MP Nikon D800E, and even when shooting wide open, sharpness was exceptional and aberrations effectively minimised. Indeed, the biggest problem with these lenses is focusing them accurately enough to get the very best results. This isn't the lens's fault, but rather a reminder that you need excellent shooting technique to fully take advantage of such exotic optics. However, when your pictures do work out, they are stunning.

Alpha 7S II to have uncompressed raw

THE NEW Sony Alpha 7S II will come with an option to shoot uncompressed 14-bit raw files when it goes on sale in October, following calls from photographers.

Furthermore, the move means that 'user-selectable compressed or uncompressed 14-bit raw still-image capture' will also be available to users of other Sony cameras, via a firmware update, starting with the Alpha 7R II.

Neal Manowitz, deputy vice-president for Digital Imaging at Sony Electronics, said: 'The addition of uncompressed 14-bit raw processing is a direct result of customer feedback.'

'Widely requested by photo and video enthusiasts, we believe the choice of raw-processing types will further elevate the performance of these extraordinary cameras.'

Giving his initial reaction, AP technical editor Andy



Westlake said: 'Sony has, until now, used a compressed raw format, which can be prone to giving image artefacts such as posterisation around high-contrast edges.'

'Sony's addition of uncompressed raw should fix this problem, although at the expense of huge files; on the Alpha 7R II, at least 74MB per image.'

He added: 'We're pleased to see Sony responding to user concerns on this issue.'

Kenro launches own-brand tripods

KENRO has launched four travel tripods and a monopod, the first to appear under its own brand name.

Billed as 'lightweight', there are two entry-level tripods and two professional models, all built from magnesium aluminium alloy, plus a monopod constructed from titanium alloy.

Three of the four tripods can be converted into monopods, as the central column pops out and attaches to one of the legs.

Kenro managing director Paul Kench said: 'We looked at various options for new tripod ranges, but decided that... we had sufficient product knowledge to put together our own offering.'

Kench added: 'The initial launch of five products is one that we will be expanding on.' Prices for the new kit start from around £60. For more details, visit www.kenro.co.uk.





Viewpoint Dave Bloor

Have you ever considered the connection between the photographer and the angler? Their dedication to their craft may often seem a bit like madness

There's a much-quoted adage stating there's a fine line between genius and madness. Those of us who are totally engrossed in photography may have come close to crossing that line many times. Many of the true greats in any field have been mighty close and some, in my opinion, obviously stumbled over it a long time before they were recognised for their work.

The thing with hunting down that elusive photo is that we may never get it. A little like the fisherman who sets up his equipment at dawn, fishes until dusk and catches absolutely nothing, then does it all again. Total madness. But really, photographers are no different. We set out to capture an image, spend hours trying to get it, get soaked, frozen half to death, occasionally sunburnt, muddy, chased by farm animals – and may still arrive home hours later without a single shot we're happy with. Like fishermen, we spend hundreds, if not thousands of pounds on more equipment in the hope of getting the best capture.

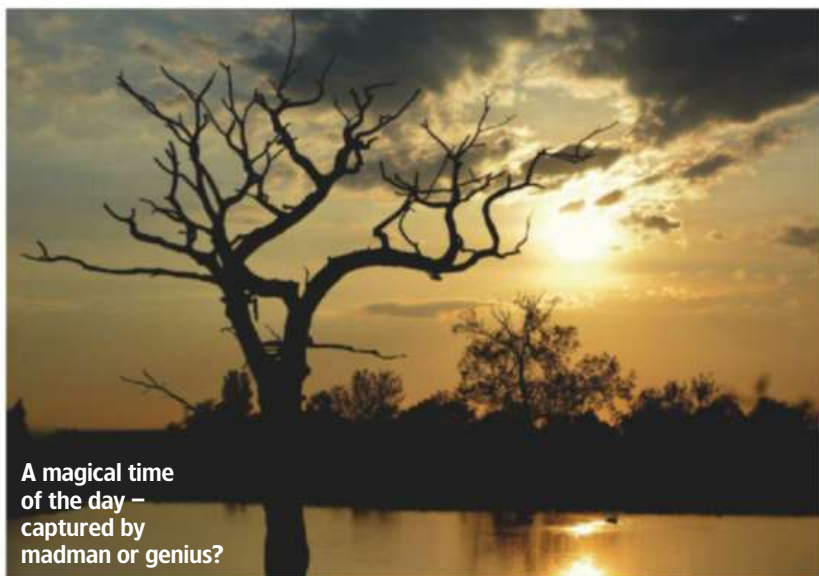
However, should that fisherman go out on a regular basis and catch record specimens, or the photographer come home with stunning images time after

time, would that then make them a genius? I suppose the answer is down to the individual, but I tend to settle on the side of madness. Who would spend so much time and money to capture something in the knowledge it could possibly never happen?

Although, if I consider the scenario for a while, I start to see it a little differently. The fisherman and the photographer both get up early or stay out late, and see the best part of the day – the beautiful sunrises, sunsets and wildlife. They smell the flowers in the early morning dew. They have time to reflect and to observe. They may encounter people they've never met before and who have the same interests, making friends for life. Even coming home empty handed doesn't matter. There will always be another day and, who knows, those days may even bring the added bonus of a fish or a photograph. All things considered, it sounds a bit like therapy – only better. You don't have to stand up in front of a room full of strangers, announce your name and admit to being mad!

Oh, and did I mention that both the photographer and angler manage to avoid household chores, the school run and the dreaded weekly shop? Total genius.

AP reader **Dave Bloor** has worked as a professional photographer for more than three years and is based in Cheshire



© DAVE BLOOR

A magical time of the day – captured by madman or genius?

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 19 and win a year's digital subscription to AP, worth £79.99

New Books

The latest and best books from the world of photography. By Oliver Atwell



© PALANI MOHAN

Hunting with Eagles: In the Realm of the Mongolian Kazakhs

by Palani Mohan, Merrell, £30, hardback, 128 pages, ISBN 978-1-85894-643-6



ONE OF photography's great virtues is that it can assist in preserving traditions that are on the verge of extinction. We recently talked to Eric Lafforgue (AP 29 August), who has made it his mission to travel the world capturing a variety of cultures before progress and tourism affect their lands.

Here is another endeavour to preserve for posterity. Mohan's book features the last remaining *Burkitshi*, nomadic Kazakh horsemen who use golden eagles to hunt. Mohan captures the bond that develops between man and bird beautifully; he is a photographer who clearly has a deep respect for his subjects and photographs them in a most compassionate light. He tells an extraordinary story, as we witness a culture and tradition that will slowly be assimilated into the annals of memory. ★★★★★

A Show of Hands

by Tim Booth, XII Books, £39.95, hardback, 184 pages, ISBN 978-1-91061-605-5



WHEN we think of a portrait, our mind instantly goes to the traditional concept of what such an image would entail. It's a genre so ingrained within our consciousness that it has infiltrated all other forms, from news and reportage to fashion.

Tim Booth's approach to portraiture is unique in that he focuses on one specific detail of his sitters: their hands. As Tim points out, we look at a face and make a judgement based on a series of preconceptions and misconceptions. However, look at the hands and you see a different story – a story placed firmly in truth.

Tim has spent 20 years capturing his beautiful monochrome images, and has worked with a range of subjects, including artists, musicians, craftsmen and athletes. Every image tells a compelling story and each one contains an entire history of its sitter. This is a beautiful volume. ★★★★★



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Capture the moment

Mark Littlejohn believes in leaving preconceived ideas behind and aiming for images that emotionally connect with the landscape. He explains how shooting at f/5.6 has produced some of his favourite photos

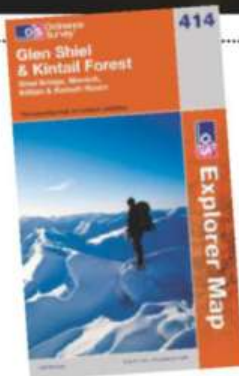
ALL PICTURES © MARK LITTLEJOHN

KIT LIST



◀ Lens choice

I don't really think there is any poor kit out there these days, and I don't like to get pulled in to the whole equipment debate. However, the Nikon f/1.8G FX range is fabulous, in particular the AF-S Nikkor 85mm f/1.8G, which is a superb lens and a firm favourite of mine.



◀ OS Maps

If you're going to explore then plan everything out in advance. I use OS maps as they can help immensely when planning on getting away from the paths and finding somewhere new. Also use them to look for new features, such as woodlands that aren't visible from roads.





Mark Littlejohn

Mark Littlejohn came to photography late in life but has been making up for lost time ever since. He's happiest wandering in the Eden Valley or around Ullswater in Cumbria with a camera in hand, waiting for the adrenaline rush of capturing that next beautiful moment. www.markljphotography.co.uk

For a long time landscape photographers have been told that the key to a successful image is a scene with a foreground that leads you in. It should be well balanced according to the rule of thirds, and should be perfectly sharp from front to back.

As my photography evolved I realised that I far preferred to catch fleeting moments in time when the light was just right. This required a more fluid style, rather than a traditional one. Smaller apertures usually need shutter speeds that are slow enough to necessitate the use of a tripod. My own feeling is that I was less emotionally attached to an image that felt too staged – as if I were ‘creating’ a moment as opposed to ‘capturing’ one.

Reviewing older images revealed that most of my favourite images were taken handheld and at f/5.6. The foreground or a huge depth of field wasn't important, but the mood of that precise moment in time was. One of the most essential aspects of this style of landscape photography is to go out with no preconceived ideas of what you're going to take photographs of. I've sometimes described it as an ‘aimless wander’ and it's not far removed from that. Preconceptions can lead to you walking past a beautiful scene while your mind is instead set on something else. ➤

Shooting at f/5.6 can add a real sense of depth to your images



It's far better to catch fleeting moments in time when the light is just right

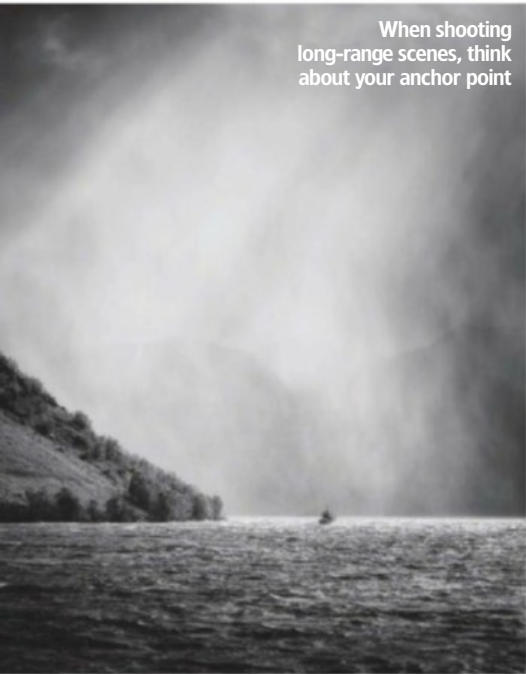
◀ The Photographer's Ephemeris

I use this app to plan out the area that the sun will come in from. I love first light as opposed to pre-dawn colour.



◀ Backpack

If you're going wandering with a camera then you need a suitable bag to put everything in. I can just wander out with the camera and three lenses and I'm happy – less confusion. I use the LowePro Flipside Sport 20L AW as I can fit everything in with no issues.



When shooting long-range scenes, think about your anchor point



Back to basics

Over the last few years there's been a rise in mirrorless systems and a trend towards lighter-weight camera/lens combinations. These systems, allied to improved dynamic range, work perfectly alongside my kind of approach. I regularly wander out with my Nikon DF and three or four lighter-weight lenses. No tripod or filters are needed for this approach and the light weight means I can wander freely without the risk of tiring myself out – always a possibility when I was carrying a full range of lenses, filters and a big, heavy tripod. With this approach I have everything I need to respond to changing conditions and landscape photography becomes a thrilling adrenaline rush.

At closer ranges the shallower depth of field using an aperture of f/5.6 can work beautifully to focus attention on a particular element in the frame. When trying to emphasise the mood and atmosphere of a scene I don't think every aspect of it needs to be perfectly lit, and for each part to be sharp and in focus. It's important to allow your imagination a bit of free rein, allow it to fill in some of the blanks. A successful horror movie succeeds because it plays on your imagination. If an image is perfect then

it's in danger of becoming sterile and lacking in mood.

I like to pair this wide-aperture approach with slightly longer lenses. One of my favourites is the old, but beautiful, Nikon 180mm f/2.8D. This lens is perfect for this type of approach. It's at its peak at f/5.6, is lightweight and compact and is surprisingly cheap second-hand.

Inspiration

I find it hard to pinpoint the precise source of inspiration for this style of photography, but I'd have to reference the Disney animations of the 1950s and 1960s such as *Pinocchio* and *The Jungle Book*. The layered sets really entice the viewer, and we watch the scene as bystanders simply peering in. Some of the foreground is blurred but that's of no consequence, as it just adds to the mood. While previously I would have always used my hyperfocal distances to work out how I was going to create an image when shooting at f/5.6, now I decide which part of the image it's most important to keep in focus and then arrange the composition to suit.

Shooting subjects further away renders the use of wider apertures as rather superfluous. A favourite lens is the Nikon 135mm f/2 DC. This is widely



'With this approach... landscape photography becomes a thrilling adrenaline rush'





Investigate a location
fully to ensure you
make the most of it



Shooting without a tripod
and at f/5.6 meant it was
possible to work quickly

Trying to be perfect
removed the emotion
from this image



Why it works

THIS image (left) is of a small woodland on the shores of Ullswater with an almost primordial feel to it. On this occasion I was lucky enough to be there with an early morning mist just catching the first light as the sun rose above Place Fell. I wanted to focus on the almost 'communal' feel of the trees, which was highlighted by their exposed roots. The two trees in the foreground were key to this. They looked as if they feasted on local wildlife instead of sunlight and soil. I wanted to highlight them and let the rest of the trees become indistinct, as if they were fellows of a similar nature. Shooting at f/5.6 and 70mm allowed me to move quickly in rapidly changing light and get the exact look and feel I wanted. The imagination is fully engaged with this image.

Why it didn't work

IF I HAD to pick a particular image that highlighted a turning point, then it would be this one (above). At face value it's a nice image, but looking at it further and analysing it, I find no emotional attachment to it. The trees are arranged in the frame in such a way that is almost clinical. If you examine each branch in the foreground tree you'll notice that as they reach down they fit into a corresponding gap in the surrounding landscape and everything fits together. Trying to be perfect removed the emotion.

To connect with your landscape I think you should be able to go out without your camera once in a while and just enjoy being there. Roam freely. Appreciate the beauty of your surroundings. Landscape photography can be a buzz, so get out there and enjoy it.

'It's important to allow your imagination free rein, allow it to fill in the blanks'

➤ regarded as Nikon's best portrait lens but I've never believed that you can pigeonhole a lens as only suitable for a certain type of work. A great lens is a great lens. At $f/5.6$ this lens has a hyperfocal distance of 350ft [106m] and works at its optimum at that aperture. Another point to consider is that the Nikon D800 is not diffraction limited at $f/5.6$, and its ability to resolve detail when allied to a good-quality lens is superb. Even though images may be created at a longer range than normal I still think smaller, intimate scenes are just as important. Herds of wildebeest sweeping majestically across a plain are not imperative to create an impact. An image can be composed through the use of colour or by the way the light strikes certain parts of the landscape.

Primes over zooms

I use the $f/5.6$ approach frequently when out walking on the fells for another simple reason. You can maintain a high shutter speed, even in lower light. I like to use prime lenses a lot of the time as it makes me work harder to compose an image properly, rather than just using a zoom. The disadvantage of this is that getting the perspective right can, at times, require a great deal of moving about to get things just right. While the conventional wisdom is to shoot at a shutter speed one-and-a-half times the focal length you're shooting at, I quite often go to three-times the focal length to ensure sharpness across the frame. This might seem extreme but I'm very rarely left with an image that isn't suitably sharp enough to print at large sizes.

This wider aperture approach works well with longer focal-length lenses



Working with primes will often mean a bit of shifting around to refine composition



MARK'S TOP TIPS



Perspective

It's important that once you've found a good spot you fully investigate it to ensure the best angle and that all your elements are in the right place. Simply standing still and using a zoom is lazy and won't produce the best results. I often wander around with my right eye closed, working out the best angle.



Anchor point

When shooting a longer-range landscape choose an anchor point on the edge of your composition and set up your image from there. In this case it was the edge of the fields at the bottom of the picture. This is something I do more often with portrait shots in a 5:4 crop.

As long as an image conveys mood and emotion, it doesn't always need to be perfectly lit or in focus



Forget sky

When shooting woodland scenes you don't necessarily need any sky in the shot. Often the most atmospheric part of the scene is the bases of the trees and the roots. Too much sky might lessen the mood. Panoramic crops work well in these situations.



Add depth

Shooting misty scenes at f/5.6 can add a real sense of depth to a shot. In any event, the mist ensures that the background will be indistinct. I just emphasise that feeling and try to enhance the ethereal quality and the overall mood.



Be prepared

When shooting in poor weather and facing into the wind and rain, turn away and focus on something behind you, then switch to MF. In bad conditions AF can hunt a bit and you can't afford that time. Once everything is right, decide on your composition, turn and shoot.



In AP 12 September we asked...

Would you ever consider buying a bridge camera purely to have a very long focal-length lens?

You answered...

- A** No, I don't feel the lens and sensors in bridge cameras offer enough quality to make it worthwhile **31%**
- B** Perhaps, but only if the sensor and lens could produce good images **29%**
- C** Yes, I own a bridge camera and that's one of the reasons why I do **16%**
- D** Yes, I'm happy to accept some compromise in quality to gain the extra 'reach' **11%**
- E** No, I have no interest in long focal length lenses **9%**
- F** I don't know **4%**

What you said

'No, because experience suggests it wouldn't get used at the long end often enough to justify carrying it around'

'I started with a bridge camera, but I've moved onto a full-frame Canon and a Fujifilm X-series camera. I feel a bridge camera is a step backwards'

'No, because the lenses and sensors are not up to scratch'

This week we ask

Do you adjust your aperture for landscape images, or do you dial in a specific value each time?

Vote online www.amateurphotographer.co.uk

Guess the camera



Every other week we post a photograph of a camera on our Facebook page and all you have to do is guess the make and model. To guess the make and model of this camera (above), head over to www.facebook.com/Amateurphotographer.magazine. Forum members can also enter via the forum.



The 12 September issue's cover is from 15 October 1917. The winner is Brian Metters from Lancashire, whose correct guess was the first drawn at random.

Inbox

Email amateurphotographer@timeinc.com and include your full postal address

Write to Inbox, Amateur Photographer, Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London SE1 0SU

LETTER OF THE WEEK

Pause for thought

I started my photographic journey in the 1940s when everything was rationed. My grandfather had a quarter-plate camera and wooden tripod that we used to take out to local viewpoints and expose a few plates, which were then taken back to his darkroom for development.

This started my lifetime's interest in photography and I have watched the development of cameras ever since. For example, there's been the advent of instant-return mirrors so that everything didn't go black when you pressed the shutter, and open-aperture metering so you didn't have to remember to close the lens down to the taking aperture before pressing the shutter. Then along came aperture-priority, automatic exposure and autofocus and digital.

Now I have an electronically enhanced viewfinder so should I wish to capture an image of a black cat in a dark shed I can do so, and if I wish to focus on the cat manually I have focus peaking to assist my ageing eyes.

All these things are truly wonderful. But now could somebody, somewhere, pause from chasing pixels for a while and come up with a comfortable shoulder strap that doesn't tangle the instant you set it down?

Michael Rashleigh, Ireland

While I am certain that product designers are working round the clock on a shoulder strap that doesn't tangle, I fear that until major advances are made in the field of quantum mechanics straps will forever wrap around our tripods – Richard Sibley, deputy editor



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Memories come flooding back

My mother lives in Australia, and the first time I visited her, in 2003, I bought a scanner and scanned all her old family photographs. Since then, her house has been flooded twice. The second time the house and its contents were written off and she lost all her photos.

Last year, I discovered her local camera shop has an online print-ordering system, so I uploaded most of my mum's photos, and when they were ready for collection told her where to pick them up. The feedback I got from her was wonderful. She said she couldn't believe how so many old pictures could look so fresh. The reason I'm sharing this story is because however ephemeral our digital data may seem, there are times when it's good to have a digital back-up of physical media.

John Howard Jones, Cumbria

A great point well made, John! In effect, you operated an offsite back-up, with your digital images being in a different physical location to the prints. As such, the flood didn't damage them. It's a good idea to back up regularly and keep the back-up in a different place, such as at work or with a family member – Richard Sibley, deputy editor

Fine-art definition

I must say how much I enjoyed the article by Paul Sanders on fine-art landscapes (AP 29 August). The feature had some really useful tips on a subject I thought I already knew about. This was by far the best practical article I have read in AP for some time. It was stimulating enough to make me get out and have a go, despite having owned four Lee Filters Big Stoppers for more than seven years!

However, can AP help define clearly what fine-art photography really is and what it is not, perhaps with picture examples? I might have been producing fine-art images for years and not known it. The term 'fine-art photographer' does seem to be a self-styled title in most cases, especially if you walk around with a wooden tripod and a field camera.

Ian Douglas, via email

Trying to define fine-art photography is virtually impossible, as it means different things to different people and can work across every photographic genre. These days, it can mean almost anything! However, if I were to take a stab at defining it, I'd say it's an image in which the photographer has tried to convey a message or meaning beyond the subject. It isn't just a study of



Paul Sanders' article on fine-art photography in AP 29 August

the subject, but something that expresses a bit more. Whether or not that warrants calling yourself a fine-art photographer, rather than just a photographer, is a different matter entirely – Richard Sibley, deputy editor

DIY remote trigger

In AP June 13 technical editor Andy Westlake advised me that there wasn't a remote means for triggering the shutter of my Sony Cyber-shot DSC-HX20V, and that I should use the time-delay shutter release set at 2secs. I tried this, but with limited success, as in 2secs the composed picture could have altered completely, such as when shooting wildlife.

I therefore decided to make my own cable shutter release using a strip of aluminium and a shutter-release cable, which was the most expensive item (see photo showing the bracket and cable assembly

mounted on a light tripod below). The only cable I could obtain was 20in (50cm), but I have now sourced cables up to 20ft (6 metres). The biggest technical problem was trying to get the tapered-thread specifications for the attachment to the bracket. Eventually I used a 1/8in BSW nut screwed onto the thread, but when I tried thread tapping the bracket for this thread the fit was not quite perfect, although it still works.

I also notice that in AP 8 August Leah Jones has a similar problem with her Fujifilm FinePix SL260. If she would like to visit Cape Town for a wonderful photographic holiday, I'll make her a similar unit to fit her camera! **James Raubenheimer, South Africa**

James Raubenheimer's DIY bracket and cable assembly



© JAMES RAUBENHEIMER

In next week's issue On sale Tuesday 6 October



Zeiss Batis 25mm f/2
Michael Topham reviews the premium Zeiss lens designed for Sony's Alpha 7-series cameras

In the field:
Fujifilm X-T1
Having used the Fujifilm X-T1 for a number of projects, Callum McInerney-Riley gives his views on this CSC

Location guide
Jeremy Walker on photographing an abandoned slate mine at Cwmorthin Quarry in North Wales

Light painting
We talk to three masters of light manipulation and find out their secrets to creating stunning images

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Time Inc.



Margaret Thatcher

In a new series, **Harry Borden** looks back at his most famous images. Here, he recalls his shoot with former prime minister **Baroness Thatcher**



Like her or loathe her, Margaret Thatcher was a major figure in British life in the 1980s. She changed the country's cultural and political landscape.

I was 14 when she became prime minister in 1979, and she loomed large over my life during my teens and 20s.

My career as a photographer didn't really take off until the early 1990s, by which time her political career was over. I never got the opportunity to photograph her in her pomp and glory, and thought I had missed my chance.

Then, in October 2006, I got a call from *Time* magazine. The editor was planning a special edition – *60 Years of Heroes* – and my commission was to photograph Baroness Thatcher.

Although by then I'd photographed many famous people, getting this job was a brilliant moment in my career.

The location chosen for the shoot was a rented studio in

'I hadn't planned it. She just blinked and the idea for the picture came into my head'

Battersea, south London. I'd never used it before and it was chosen because of its close proximity to Margaret Thatcher's house. Before the shoot, officers from Special Branch had to visit the studio and check it was OK.

On the day of the shoot, I went to the studio and waited with trepidation for her arrival, together with my assistant, my agent Seamus and the *Time* picture editor.

When the Special Branch people appeared, we realised Margaret Thatcher was about to arrive. When she came in, we had to help her up the stairs because she was quite elderly.

I was immediately struck by how polite and sweet she was; it felt odd to see the Iron Lady as an old person who kept forgetting things. However, she was very sharp when she talked about politics. My own political views were forged by a dislike of everything Margaret Thatcher stood for, so it felt strange relating to her on a human level.

I said how pleased I was to have the opportunity to photograph her.

Margaret Thatcher had unusually good skin for an 80-year-old woman and I remember saying, 'You've got

beautiful skin.' She took the compliment gracefully.

She had brought her own hair and make-up people with her, and they started to get her ready. To relieve my own tension while this was happening, I put a small Sunpak ring flash on my camera and started shooting.

I knew I wouldn't get very long, so once the shoot began I shot quickly from a variety of angles, against different backgrounds using available light, daylight, tungsten and ring flash.

These situations are rare in a photographer's career, so you have to make the best of them and strike up as much of a rapport with the subject as you can. Quite often there's a key that will unlock someone. With Margaret Thatcher I sensed the way to approach her was to not be intimidated.

The 'eyes-closed' portrait [right] was one of the last frames in the shoot and was taken using natural daylight.

I hadn't planned it. She just blinked and the idea for the picture came into my head.

I asked her just to close her eyes. Even when I was taking the shot, I knew it was going to be an iconic picture.

I used my Canon EOS-1Ds



Behind the scenes of the shoot



Harry Borden

Harry Borden is one of the UK's finest portrait photographers and his work has been widely published. He has won prizes at the World Press Photo awards (1997 and 1999), and last year was awarded an Honorary Fellowship by the RPS. The National Portrait Gallery collection holds more than 100 of his images. Visit www.harryborden.co.uk



Mark II with a 50mm lens. The exposure was 1/25sec at f/5.6, ISO 320, with the camera on a tripod. The shoot lasted about 12 minutes.

I would never normally do this, but afterwards I asked Margaret Thatcher if I could have my picture taken with her. When I put my arm around her [see far left], my agent later said he'd seen the Special Branch people flinch!

Time didn't publish the 'eyes-closed' image. Instead, they chose a conventional three-quarter length portrait, lit with a flash and a brolly, against a black background. However, the 'eyes-closed' portrait won a prize at The Picture Editors' Guild awards as well as a bronze medal at the RPS's 150th International Print Exhibition.

The shot has also been used in newspapers and magazines, as well as the Margaret Thatcher Foundation website.

What makes this portrait special? I think when you get someone to close their eyes, they're in a position where you can observe them. They seem vulnerable.

Margaret Thatcher had so much dynamism and power, so when you see a photo of her in old age, and with her eyes closed, there's something absorbing about looking at her and reflecting on how she affected our lives.

AP

HARRY'S FAVOURITE LENS: THE 50mm



WHEN shooting portraits, photographers are often advised to use an 85mm or a longer focal length lens, to give a more flattering appearance. However, for me, portraits taken on longer lenses can look clichéd. I like to use a 50mm because it's closest to the way we see things with our own eyes. Portraits taken with long lenses or wideangles are a step away from reality, and I want my pictures to be an accurate reflection of how we view things.

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To enter by post, send a covering letter with your image, including the information mentioned above, letting us know if you would like your entry returned to you after judging (please enclose an SAE). Entries should be sent to APOY, Amateur Photographer, 3rd floor, Time Inc (UK), Blue Fin Building, 110 Southwark Street, London SE1 0SU.

Plan your APOY 2015 year

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Night Life	Low-light photography	7 Mar	29 Mar	25 Apr
Going Abstract	Abstract images	4 Apr	26 Apr	30 May
The Wider Perspective	Creative wideangle	2 May	31 May	27 June
In Focus	Shallow depth of field	6 June	28 June	25 July
Up Close	Macro (insects/flowers/plants)	4 Jul	26 Jul	29 Aug
On the Street	Street photography	1 Aug	30 Aug	26 Sep
Lie of the Land	Landscapes and cityscapes	5 Sep	27 Sep	31 Oct
Shades of Grey	Black & white	3 Oct	1 Nov	28 Nov

How to enter via email: For full details of how to enter via email and for terms and conditions, visit www.amateurphotographer.co.uk/apoy15



This month's prize

Win a dp3 Quattro compact camera and LVF-01 LCD viewfinder

THIS month's winner will receive a Sigma dp3 Quattro and LVF-01 LCD viewfinder. The Sigma dp3 Quattro is a compact camera with a 39-million-pixel, APS-C-sized Foveon X3 CMOS sensor that outputs 5424x3616-pixel raw images at the highest resolution setting. The dp3 Quattro features a 50mm fixed lens (75mm equivalent) with a fast aperture of f/2.8, TRUE III image-processing engine, 3in, 920,000-dot TFT colour monitor, external hotshoe and raw-format shooting.

The Foveon sensor is similar to traditional colour film in that its multiple layer captures all the information that visible light

transmits to produce incredible resolution, precise gradation, excellent realism and a 3D feel.

By attaching the LVF-01 to the LCD display of the dp3 Quattro, the LCD viewfinder cuts off outside light. It magnifies the LCD display 2.5x and allows you to easily check focusing.

That's a total prize value of £1,079.99 for Round Eight.





This image from APOY 2014 entrant Iolanda Enrione shows how black & white can be used to create mood, and reveal the complex textures and patterns of a scene

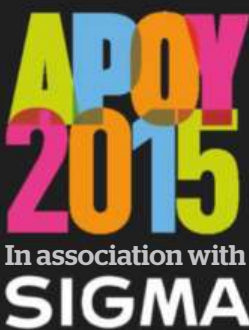
Round Eight **Shades of Grey**

THE FINAL round of APOY 2015 is Shades of Grey – in other words, black & white images. Black & white has always proved popular, not just in APOY but in *Amateur Photographer* generally. When colour is removed from the equation, the rules of composition, framing and lighting shift their parameters and require the photographer (and viewer) to see the world in a vastly different way.

Many photographers who work exclusively in black & white maintain that colour is a distraction in a photograph. Remove it and the viewer is free to focus on the graphic elements of an image: angles, shapes,

lines and textures. Light is the other key factor here. When black & white and atmospheric lighting combine, the power of an image can seem all-enveloping. Take a look back at some of the film noir movies produced in the mid-20th century to see how light and black & white can function as perfect partners. You would also do well to look at some of the greatest images of the masters of black & white photography, such as André Kertész, Bill Brandt, Michael Kenna and Sebastião Salgado.

For some tips and tricks on how best to begin shooting black & white, turn the page.



Backlighting

A GENERAL rule is always to keep the sun over your shoulder when shooting. Yet facing the light can create a striking atmosphere. This is particularly effective if you're looking to achieve a silhouette. However, there are a number of ways to get a balanced exposure if that's what you're looking for. Using fill-in flash on your foreground interest is perhaps the easiest method. You could also take two exposures – one for the foreground and one for the backlight – and blend them.

© ALLAN CASTAÑEDA



Round Eight black & white

We take a look at some tips and tricks to set you on your way to creating successful black & white images

High Contrast

CHOOSING a high-contrast scene removes all nuances and pushes the greys of your image towards the black & white end of the spectrum. The results will be simple, yet striking, compositions that can at times push the image into the realm of abstract. The thing to remember is to ensure that your subject has a striking enough shape and outline to warrant being represented as a silhouette.



© DARIUSZ JASLIK



© RICHARD KICHNAK

Patterns

WHEN colour is removed, a scene can look flat if there's nothing of interest within the frame. Since you can't rely on bold colours for impact, you could always try incorporating textures and patterns into your image. Perhaps early morning light raking across a landscape takes your fancy. Or you could even try shooting a portrait in contrasty light to reveal textures in a wizened face. An abstract approach would also be ideal. Get in close or shoot reflections. Seek out bold shapes, lines and unusual viewpoints.



© PAWEŁ PIĘTUNOWSKI

Visualisation

THE WORLD around us is full of colour, so when it comes to shooting in black & white it's necessary to change tack and see in tones, rather than shades, of colour. Black & white is another way of interpreting the world we see. The key to producing great images is to think about how colour translates into tone. Think about the range of tones in the scene in front of you and the proportion of shadows and highlights. Pay careful attention to how these are rendered.

RULES 1. Entrants may submit only one photograph per month, as an sRGB JPEG file that is 2700-3000 pixels along its longest dimension, an unmounted print (max size 210 x 297mm) or slide (no glass mounts please), in colour or black & white. 2. The entrant's name, address and daytime phone number must be attached to the slide mount or the back of the print. 3. You may only submit digital files by email (no CDs/DVDs). When submitting a digital file, the file name of your image must be your first name and surname, the subject line of your email message must state the round name and your name once again, and the body copy of your email must include your name, address, daytime telephone number, the camera model, lens and exposure details. 4. 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By entering this competition you grant permission to Time Inc (UK), Sigma and their associated group companies to reproduce your photos in electronic format and hard copy including for display at an exhibition, in Time Inc (UK)'s Amateur Photographer magazine and on Time Inc (UK)'s and Sigma's websites and social media should they be selected to promote the competition. 8. You grant Time Inc (UK) and Sigma the right to use your name and town or city of residence for the sole purpose of identifying you as the author of your photos and/or as a winner or runner-up of the APOY competition. 9. Each postal entry must be accompanied by a covering letter, including your name, address, telephone number and image/camera details. All submissions must be well packaged in a stiffened envelope (no tubes, please) bearing sufficient postage, and entrants wanting their picture back must include a stiffened SAE stamped of sufficient value for their return. 10. This competition is open to bona fide amateur photographers and students only. That is, entrants should not earn more than 10% of their total annual income OR £5,000 annually from photography. 11. Employees of Time Inc (UK), Sigma and their families may not enter this competition. Entries are judged by AP staff. 12. There is no age limit for entering, and international entries will be accepted. 13. Prizes are as stated and no cash or other alternative can be offered to the monthly prizes or overall prize. 14. Prize value correct at time of going to press. Overseas winners will be contacted about how to claim their prize, although entrants who live outside the UK who win a prize will be liable for any local customs charges and enter at their own risk. Sigma has the right to substitute a prize for a similar item of equal or higher value if the stated prize is not available. 15. No money can be added to the overall prizes. The overall first prize for the APOY 2015 competition will be to win Sigma products to the value of £2,000 RRP as at the date of notification. 16. Prizes are subject to Sigma standard terms and conditions for its products. Acceptance of a prize is deemed to be acceptance of those terms and conditions. 17. Entries on behalf of another person will not be accepted and joint submissions are not allowed. 18. No responsibility is taken for lost, delayed, misdirected or incomplete entries. Proof of delivery of the entry is not proof of receipt. 19. In the event of a tie, the Editor will choose a winner. The Editor's decision is final and no correspondence will be entered into. 20. By submitting photos you are accepting these rules. 21. Time Inc (UK), Sigma or their associated group companies shall not be liable for any loss, damage or injury of any nature howsoever caused, sustained by any entrant under this promotion. 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WILDLIFE WATCH

Otters

These secretive animals are making a comeback across the UK, but you still need good fieldcraft, as **David Tipling** explains

FRESHWATER otters are spreading back to old haunts and are increasing across much of Britain after almost disappearing in the early 1960s due to river pollution, habitat loss and hunting. They can be confused with mink, which are smaller, and, critically, much of a mink's body shows in the water when swimming. An otter swims low in the water with often just the head visible.

Habitat

Found throughout Britain, otters can be split between those that are found in freshwater habitats and those that live on the coast around the Shetland Islands,

Western Isles and the west coast of Scotland. This distinction is necessary because of behavioural differences.

Best time to shoot

Otters are great subjects all-year round, but if you want to shoot their cubs as well, then the best time is between autumn and early spring.

Freshwater otters are nocturnal in many places across Britain. However, there are locations where they are encountered during the day and these sites are often in urban environments where individual otters have become habituated to people.



David Tipling

David Tipling is one of the most widely published wildlife photographers in the world. His pictures appear on hundreds of book and magazine covers, and have been used in various other ways, from wine labels to being projected in New York's Times Square. www.davidthipling.com



ALL PICTURES © DAVID TIPLING

Coastal otters will head for the shore once they have caught their prey



▲ Telephoto zoom

A zoom lens such as a 80-400mm is ideal, because you can often get very close.

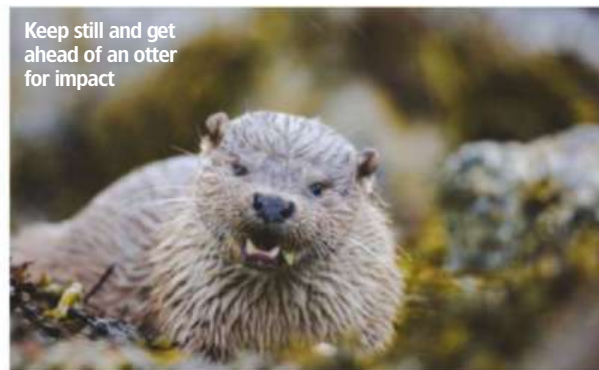
Camera ▼

A camera with a quiet shutter or a quiet mode is necessary, as otters will react to loud shutters. Alternatively try to reduce shutter sounds by

wrapping with a cloth where it meets the lens, to dampen the noise a little.



Be prepared to change focal length quickly – an 80-400mm zoom is ideal



Keep still and get ahead of an otter for impact



Otters are a challenging, but rewarding, subject



Shooting advice

Getting close

While growing in numbers, otters are still a challenge to photograph. Poor eyesight is compensated by acute hearing and smell, so a good level of fieldcraft is needed to get up close.

In either habitat, the best chance of success will result in staying downwind. Getting ahead of the animal and keeping movement and noise to a minimum when the otter is on the surface or out of the water are keys to success. Once the otter dives, try to move swiftly and freeze in position before it surfaces. Repeat the process until you are in a good shooting position.

There are occasions when otters will wander close to you, oblivious of your presence. Having the ability to change focal length quickly will allow many more shots to be captured, so something like an 80–400mm is ideal.

Positioning

Otters eat small prey in the water but larger catches are brought ashore. Freshwater otters often have favoured points along a riverbank where they come ashore to feed, so try to spot where these are. Coastal otters, though, once they have a large crab or fish, will head for the shore so you can judge where they will emerge and try to be in position.



Otters have acute hearing and a keen sense of smell. Stay downwind for best results



Otter distribution is dependent on availability of fish

About the otter

With sleek dark-brown bodies and webbed feet, the otter is a large member of the weasel family and is easy to identify out of the water.

- **Location** These animals are elusive and can be found living along undisturbed rivers, streams and estuaries. Distribution is dependent on the availability of fish.
- **Size** Adult size is 100–165cm long from head to tail.
- **Nest** Known as holts, otter nests are lined with grass and can usually be found in stream banks, normally with an underwater entrance.
- **Diet** Otters are opportunistic predators, taking everything from birds to voles. However, fish forms a large part of their diet, and they will eat crabs if on the coast.
- **Population** Just below 13,000 after almost facing extinction in the early 1960s.

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*Quote by Darron Hartas former editor of Master Photographer magazine



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Reader Portfolio

Spotlight on readers' excellent images and how they captured them



Hold Me On

1 This shot has been composed so that our gaze is carried from the bamboo to the sky, and then from the reflection to the deep horizon
Nikon D90, 18-105mm, 7.1secs at f/8, ISO 200, ND filter, tripod, shutter release

Sets of Motion II

2 Amit has utilised the wind in order to capture the movements of Nepalese boats on a lake. As a result, we have a strangely abstract scene
Nikon D90, 18-105mm 105secs at f/16, ISO 250, ND filter, tripod, shutter release

Amit Jung KC, France



Amit found photography at a time of uncertainty in his life. He had been studying at engineering school, but soon realised he could best express himself through his twin passions of art and nature. He then dropped engineering to study photojournalism and sociology instead. Amit's favourite subjects include atmospheric clouds, mountains, waterfalls, lakes and woodland. These all give him satisfaction and pleasure, and in the future he hopes to explore these themes in his second 'home' of Nepal.



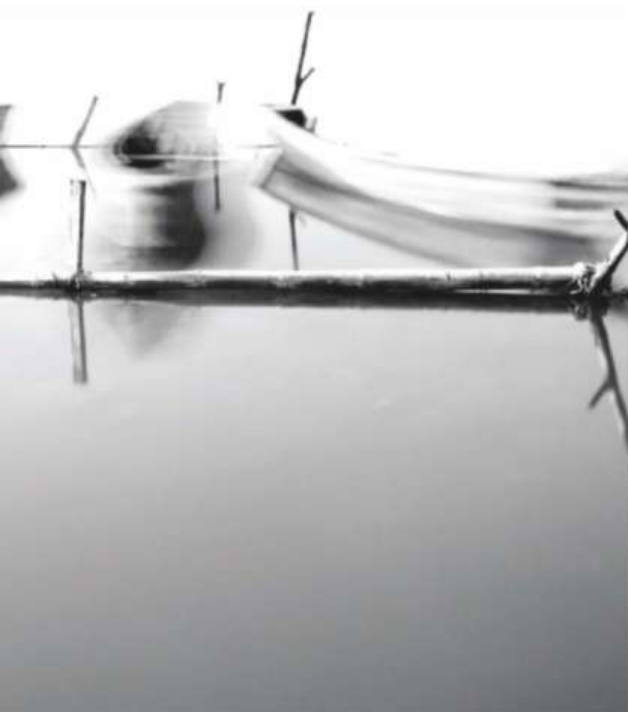
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Time to Chase II

3 In this image, Amit has presented us with some intriguing foreground by shooting from an elevated position above the boats. The rich burst of colour on the left-hand side is particularly striking, as is the use of ample negative space on the lake
Nikon D90, 18-105mm, 30secs at f/22, ISO 200, ND filter, tripod, shutter release

Awaiting

4 Amit has cleverly captured some striking contrasts between a series of elements. He has also broken hallowed compositional convention by placing the foreground rock off-centre, meaning our eye is free to move around the scene
Nikon D90, 18-105mm, 10secs at f/8, ISO 200, ND filter, tripod, shutter release



Andy Parker, Italy



While Andy loves a wide range of photographic genres, he is particularly fond of reportage and documentary photography, as they apply to portraiture. In each of his images, Andy attempts to transmit both emotion and story. He takes inspiration from many of the great documentary photographers, and aims to explore new cultures and environments through his craft.

The 99%

1 For a series of images taken in Midtown Manhattan, New York, Andy picked out individual members of the crowd in order to paint a detailed picture of a demographic
 Canon EOS 6D, 24-105mm,
 1/500sec at f/4, ISO 800



Reader Portfolio

Stars off Broadway

5 Andy was only able to fire off one shot before the traffic lights changed, but it paid off. He was struck by the humour of the situation – the seriousness of the subjects against the backdrop of the indifferent New York crowd
Canon PowerShot G15, 6.1-30.5mm, 1/500sec at f/3.2, ISO 200



2 By beautifully capturing the atmosphere and location, Andy has achieved a timeless shot of Venice
Canon PowerShot S90, 6-22.5mm, 1/640sec at f/2, ISO 160

3 Here we find a sweet moment of romantic spontaneity captured in the city of Prague, Czech Republic
Canon PowerShot G15, 6.1-30.5mm, 1/640sec at f/2.8, ISO 320



4 This shot taken in New York puts us in mind of the René Burri image 'Men On a Rooftop', which was taken in Brazil
Canon EOS 6D, 24-105mm, 1/50sec at f/11, ISO 800



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Colour profile

John Bulmer was one of the pioneers of colour photojournalism in the 1960s. He talks to **Steve Fairclough** about his career and his most recent book

Until the early 1960s, photojournalism was almost exclusively shot in black & white, with legendary magazines such as *Life* and *Picture Post* preferring to publish the gritty look of stark, monochrome imagery. But the launch of *The Sunday Times Magazine* in 1962 shook up the conventional wisdom of the time by putting the focus firmly on colour photography – a policy that heralded a new breed of hungry young photojournalists who were eager to travel and document the world in full colour.

One such early adopter of colour was John Bulmer, who pursued a full-time career in photography after his story was published in *Life*. The piece – about ‘night

crawlers’ (students who scaled the buildings of his alma mater Cambridge University) – resulted in him being expelled just six weeks before his final exams in engineering.

‘The first thing I did was go down to London, walk in to the offices of the *Daily Express* and say I wanted a job,’ says John. ‘They laughed at me and said, “You sit up in Cambridge and I’m sure we can find you something,” so I said, “No, I’m in London; I want a proper job”. I went back three days running.

‘On the third day, the picture editor lent across to me and said, “Well, actually, we’re a bit short next week – can you help us out for a couple of days?” I stayed two years. That was a real kind



Top: Militias in Beirut, Lebanon, 1976

Above: A desert street in Timbuktu, Mali, 1970

of combat training.’

One of John’s early inspirations was The Family of Man exhibition, first shown in 1955, and curated by New York’s Museum of Modern Art director of the Department of Photography, Edward Steichen. The touring exhibition consisted of 503 photographs grouped thematically around themes such as love, children, and death.

‘The Family of Man had a lot of wonderful pictures by a lot of people, and *Life* magazine had wonderful stories in black & white by people such as Eugene Smith. It was *that* photojournalism that I was excited by,’ says John.

‘Fairly early on, I decided that I liked rectangular pictures, so I naturally graduated towards the Leica M3 and the Nikon F,’ he



Left: Miners with pit ponies, Waldrige Colliery, Co Durham, 1965, *The Sunday Times Magazine*



Above:
Gas station
owner in Arizona,
USA, 1969

adds. 'In those days there were no good wideangle lenses for SLRs, and Leicas were not much good for long lenses, so one ended up with two kinds of cameras – one for wideangles and one for long lenses.'

Colour assignments

During his time at the *Daily Express*, John worked three days a week and was also working on a freelance basis for magazines such as *Town* and *Queen*, including assignments to shoot life in the north of England and further afield.

He explains: 'I did stories for *Town* – one in Ghana, one in British Guyana and one in New Guinea – and I shot colour for all of those; that was 1961 and 1962.

'That kind of led me in to the beginning of *The Sunday Times*

Magazine, primarily a colour magazine when it started. That was really something very new because they, for the first time, attempted to do photojournalism in colour.'

In those days colour film was slow, and you couldn't just take the same kinds of pictures in colour that you would in black & white.

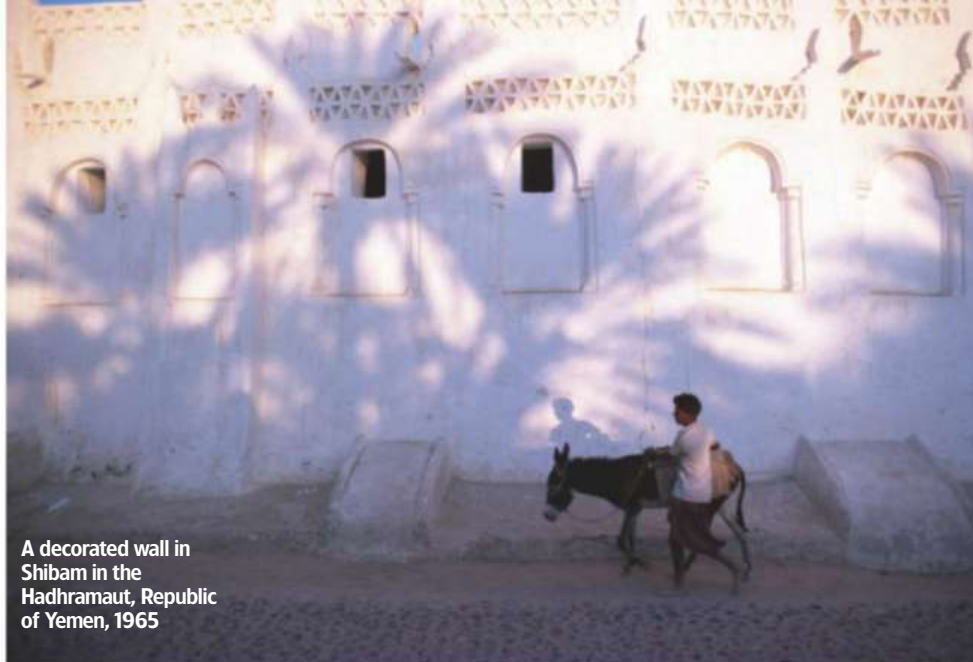
'There were quite a lot of photographers around who'd been working on *Picture Post* and were not used to colour,' John recalls. 'They went out and took black & white photographs with colour film in their cameras; they weren't thinking in colour.'

'You have to reduce the number of elements in a frame to make it work. Usually the best pictures have some kind of simplicity about them and colour made that harder.'

John's time at *The Sunday Times Magazine* saw him working alongside contemporaries such as photojournalist Don McCullin, editor Godfrey Smith and art director Michael Rand.

'They ran stories as a whole issue quite a number of times,' says John. 'There was one called *The White Tribes of Africa*, a whole issue on Australia, and two whole issues on the struggle for power in South America.'

'By 1964 *The Sunday Times Magazine* had become something of a world leader in what they were doing. People sometimes say to me, "You followed *The Sunday Times*' style", but I disagree with that because, when they started, the magazine didn't have a style. They were kind of searching



A decorated wall in Shibam in the Hadhramaut, Republic of Yemen, 1965



A Tigra woman, Ethiopia, 1964-1968



Duck shoot in Normandy, France, 1967

AN EXTRAORDINARY ERA



WITH his background in digital filmmaking John had already embraced the digital era in the 1990s and nowadays he shoots some stills close to his Herefordshire home, either with a Fujifilm X-T1 or a Canon EOS 6D.

He reveals, 'I'm still working my way through all my boxes of photos to try to get as much as I can scanned and cleaned. I'd like to make sure that all my pictures that matter are scanned, digitised and put somewhere so that history will have them.'

He modestly adds, 'I do think that I was lucky to be photographing in an extraordinary era. The pictures are what are interesting, not the photographer, but it was a really interesting era, wasn't it?'

'By the '70s the magazine world was beginning to change and *The Sunday Times* had a new editor'

for one, and those of us who went out and took the pictures, if there was a style... we made it.'

'I think the 1960s was the most fruitful time [for me] as a stills photographer,' he continues. 'By the 1970s the magazine world was beginning to change and *The Sunday Times Magazine* had a new editor.'

'He called me in to his office and said, "What we want now is stories on crime, middle-class living and fashion," and I knew that wasn't for me. I think the advertisers were getting upset that the stories in the magazine weren't toeing the same line as the adverts.'

'During the 1970s, I did do some stories – mostly for American travel magazines – but I felt they were a bit corporate and, in the end, what mattered to me was whether these were pictures that in five or then years' time I'd want to put in a book, or were they just something to earn a living?'

Documenting his work

What did end up in his first book, *The North*, first published in 2012, was a collection of his iconic

images of the north of England.

The starting point for this project was that, following a 30-year career in filmmaking, John had fallen ill in 2005. It was then that he realised he should start to properly archive and digitise his 100 or so boxes of stills, which were primarily sorted by country.

The North showcases eight of his key magazine stories – six in black & white and two in colour. The book is now in its third edition.

The logical next step was to produce a 'world book', given that John's career had taken him to around 100 countries, sometimes photographing previously undiscovered tribes, and seen him photograph famous heads of state such as Kenyan president Jomo Kenyatta, Yugoslavian politician Josip Broz Tito and Ugandan dictator Idi Amin.

For *The North*, as well as his latest volume, *Wind of Change* (2014), John used the layout software BookSmart to help put together a 'dummy' of his digitally scanned prints and images.

'That worked best for me,' says John. 'Having selected and scanned a bunch of pictures – maybe 100 for



John Bulmer was a pioneer of colour photography and has travelled to around 100 countries for *The Sunday Times Magazine* as well as American magazines. In the 1970s he moved into television documentaries, before retiring in 2005. His books include: *The North* (14 November 2014), The Bluecoat Press, £19.99, hardback, 224 pages, ISBN 978-1908457080; and *Wind of Change* (3 October 2014), The Bluecoat Press, £20, hardback, 252 pages, ISBN 978-1908457226. Visit www.johnbulmer.co.uk or www.bluecoatpress.co.uk for more information

a country – I would just take a deep breath, sit down and throw a chapter together on the computer. Then I'd go away, sleep on it and look at it the next day.'

Wind of Change took John the best part of a year because there was so much material. It was hard to work out how to put it together.

'The chapters are mostly based on one story,' says John. 'One of the things that was unique about that period of *The Sunday Times Magazine* was that they allowed one to go, with or without a journalist, to a place and follow one's nose. They weren't saying, "We want this and we want that."

'When you arrive at a place it is quite daunting, but you know that you're not just looking for one picture. You're looking for a balanced, overall story that has to be poetic and beautiful, and yet tell you something about the place.'

'I would be away for up to three months at a time. Every now and again I would air-freight a pack of pictures back for safety, but I would go three months without seeing a single one of them. It requires a kind of confidence to shoot a whole set in a country and come back home without seeing anything and know that you have a story. I think people nowadays would find that quite hard.'



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Appraisal

Expert advice and tips on improving your photography from **Damien Demolder**

AFTER



Picture
of the
week

Messing Woods Bob Hill

Fujifilm FinePix S5 Pro, 18-200mm, 1/250sec at f/8, ISO 400

PHOTOGRAPHY is all about light, but in the clambering for exciting subject matter and our human attention for the physical, we often forget that. Instead, we concentrate on things, objects and stuff. We should rather always first look to see where the light is most interesting, and then focus on the tangible elements and composition.

I like Bob's picture very much because it is all about the light. He has spotted a wonderful display of autumn sunshine and photographed that – only including the trees and ferns as decoration and context.

However, as much as I like Bob's composition and subject matter, I don't think he has made as much of the light as he could have. His final frame is a little

BEFORE



Too much contrast blocked the shadows and removed detail from the lightest tones

cool and contrasty, hinting at winter more than the last sunshiny days. That low autumn sunshine should be warm, soft and glowing.

He used daylight white balance, which is commendable just for the fact that it isn't auto, but really I think to emphasise the colour of the light he needed to make use of shade or cloudy settings. And the processing is made harder with a bit too much contrast that blocks shadows and burns the detail from the lightest tones.

To show what might have happened had Bob paid more attention to the characteristics of the light at the time of shooting, I've produced a version that uses less contrast, which is darkened to protect the light on the ferns and which luxuriates in a warm glow.

However, Bob's image is still a wonderful picture, and for his light-seeking eye he wins my Picture of the Week award.



Win! Send up to six prints, slides or images on CD (include the original files from the camera along with your versions on the CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 19. Enclose an SAE if you want them returned. The picture of the week will receive a year's digital subscription to AP worth £79.99

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Old Age Simon James

Canon EOS 1100D, 70-300mm,
1/200sec at f/8, ISO 800

I RATHER like this scene that shows Simon's nan conversing with his father over the table. There is a great sense of family in the image, even though only two people feature, as the portraits on the windowsill fill in for at least some of the people who are missing.

The steamed-up window adds to the atmosphere of being warm indoors on a cold day, but also prevents us looking out into the distance and away from the characters.

Although Simon acknowledges that lighting is key, the image is a little flat, and the light coming from behind the camera position has created a hard and distracting shadow of his nan's profile on the window frame.

It looks a bit like flash, but I can't be sure, plus it's coming from an angle that does nothing to accentuate the features of our

BEFORE



subjects. I'd rather just have had the light from the window – perhaps with a reflector.

The main issue though, for me, is that Simon has cropped in a little too tightly. There is a giant space between the two people that draws us in, but the space only looks giant in proportion to the space in the rest of the shot. Had Simon used a wider lens, we could enjoy more of his nan's house and the space across the table wouldn't have looked as large. The subjects are cut in half too – an odd thing to do to the most important parts of a picture.

Stepping back, or zooming out, would have

made for a more comfortable composition. I've suggested a very slightly wider view (left), but the view could have been even wider than that – depending on what's in the scene, of course.

I suspect that the problem stems from Simon's 70-300mm lens that he was using at the 70mm end. Either he didn't have a wider lens, couldn't step back or be bothered to change lens. It's happened to us all!

I've also knocked out the sepia toning, first because it doesn't look like sepia, and second because it is the first thing we see. We should see the people first, not the effects.



What the image might have looked like had Simon zoomed out for a more comfortable composition

Chattel House

Glyn Hopping

Nikon D800, 24-120mm

GLYN tells us that he got up early one morning to photograph these chattel houses (small moveable timber huts) in Barbados. He shot it early for the low-angled light that he wanted, to show off the texture of the wood. And he must have been pleased because the light does indeed show off the texture of the wood, and defines the shapes of the houses rather well.

These buildings were used to house sugar plantation workers, and they dismantle to be moved around. But I only know that because Glyn told me in the information he sent with his images; a viewer certainly wouldn't know that from looking at the picture.

I do know that the houses are somewhere tropical because I can see palm trees, and I can see a bit of bush so we are probably somewhere in the countryside. However, to get sense of the history of these houses, or at least their environment, we need a bit more information – which means including more of their surroundings in the picture.

Like Simon (above), Glyn has got too close



This well-shot image would have benefited from including more of the surroundings for greater context

and leaves us too much to guess. Photographers very often do this, and pressurise themselves to fill the frame with what has caught their eye. However, we

sometimes need to step back a little, to see the bigger picture.

Close up, these are nicely lit sheds – well photographed, but out of context.

Damien Demolder is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people

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THE CRUMPLER Quick Escape Toploader comes in seven bag sizes: Quick Escape 100, 150, 300, 400, 500, 600 and 800. The smallest is the 100, which comfortably carries a compact camera, and the largest is the 800, which is on test here.

The bag measures 26x30x13cm (outer size) and is designed to carry a small/medium DSLR with a lens attached, two medium-sized zoom lenses, or a couple of large primes. Padded dividers in the centre separate lenses and cameras. The rear has a padded space for a 10in tablet, too.

Inside are various pockets for memory cards and other small accessories, although there's not an abundance of space. The front houses a shallow zip pocket, which is ideal for a wallet or keys – provided you're not worried about safety (the zip is very exposed).

The outside is made from water-resistant and durable Chicken Tex material, while the inside is a RipStop nylon to help prevent tears.

There are two ways to wear the bag – either around the waist like a belt, or over the shoulder and secured with a clip like a sling.

Verdict

Crumpler has years of experience making bags, so as you'd expect the materials are of a very high standard. Laden, the bag is difficult to wear in any way other than a sling, but this is very comfortable. As camo goes, it's also rather stylish although there is also an all-black version available. For travelling with a small amount of kit, the Toploader offers both quick access and comfort.



Shoulder fastening

A second part of the strap can be attached, which clips into the bottom corner of the bag, giving more security across the user's body.

Air-flow back

At the rear of the bag you'll find an air-flow mesh that helps to prevent the wearer becoming hot.

Waterproof cover

There's an attached waterproof cover on the underside – at the ready to cover the bag in bad weather.

Amateur Photographer
Testbench
Recommended
★★★★

ALSO CONSIDER

Lowepro Passport Camera Sling III

£54, www.lowepro.co.uk

Available in brown or black the Lowepro Passport is not as stylish as the Crumpler, but does offer similar capacity. It also gives easy access to cameras while on the move.



Think Tank TurnStyle 10

£60, www.thinktankphoto.com

Sporting similar high-quality materials with great durability, the Think Tank TurnStyle 10 is an excellent sling bag. There are also larger versions of the bag available in the range.



Zkin Hamsa

£130, www.z-kin.com

Unlike the Crumpler, the Zkin Hamsa can house a laptop up to 13in as well as a tablet and small DSLR kit. Its messenger-bag style gives access to cameras right away.



Op/Tech Utility Sling-Duo

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OP/TECH pioneered the use of neoprene in the manufacture of camera straps, as the material's spongy texture and elasticity make it more comfortable than webbing or leather. The company's new Utility Sling-Duo is designed to carry two cameras simultaneously, up to a total of 6.8kg, on a strap worn across one shoulder. This 6.3cm-wide strap features a non-slip underside and two sets of clips to which 1in-wide webbed sling straps are connected, and hang on either side of the body.

Cameras are attached to the sling straps with Op/Tech's own Uni-Loop connectors, which, once attached to a camera's strap lugs, enable it to be clipped on and off very quickly. Four Uni-Loops are provided with the Utility Sling-Duo, but most cameras (except heavy pro DSLRs) need just one. It's best to attach the loop to the camera's right lug for the right-hand camera, and the left for the left, so a strap doesn't cross the back of the camera – or your face, when held to the eye.

The loops enable cameras to slide up and down the sling straps as required, and the straps themselves are height-adjustable. If only one camera is needed, the redundant strap can also be disconnected.

I found the Utility Sling-Duo quick to put on and take off and a good alternative to harness-style duo straps. Although it can be disconcerting to hang a camera by a single loop from one lug, the lug is clearly strong enough and arguably preferable to alternative systems, such as the tripod bush – which wasn't designed for this purpose.

Set up properly, the Utility Sling-Duo is very comfortable, even when fully loaded. I wore it for ten hours with two DSLRs fitted with heavy pro lenses, and had no discomfort. And yet I was able to unclip my cameras in seconds.

Compared with some alternatives, the Utility Sling-Duo represents good value for money, too.

Nigel Atherton

Comfortable and quick to put on and take off, this is a good alternative to harness-style slings



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This image (as well as all the others in this field test) is actually an 8MP still frame from the XC10's video



Canon XC10

We've seen stills cameras that shoot video, but the Canon XC10 is a video camera that takes good-resolution still images. **Richard Sibley** puts it to the test

At a glance

- £1,530
- 1in, 12-million-pixel CMOS sensor
- 3in 1.03-million-dot touchscreen
- Video mode: 8.29MP (3840x2160); Stills mode: 12MP (4000x3000)
- 24-240mm equivalent, f/2.8-f/5.6 lens
- Built-in 3EV ND filter
- 125x102x122mm (body only)
- 930g (camera only)

The Canon XC10 is a heady mix of high-resolution video capture and the ability to shoot still images. Add a 10x zoom lens with an f/2.8 aperture and it looks like this could be the future of bridge cameras – except from a video, rather than stills perspective.

We've previously discussed the possibilities of shooting 4K video footage and using frame grabs as 8MP still images. In fact, we shot the cover image of AP 20 September 2014 using the 4K video mode of the Panasonic Lumix DMC-GH4.

The difference with the Canon XC10 is the quality of the footage that it produces. It can record at a bit rate of 305Mbps – way ahead of the competition at the same price point. This means that frame grabs should be more detailed, allowing for more extensive editing in post-production.

But the XC10 also has the potential to be a decent stills camera in its own right, with its unique body design and 12-million-pixel, 1in sensor.

Features

A look at the recording capabilities of the XC10 clarifies exactly why Canon describes it as part of its professional range. The camera uses a 1in CMOS sensor that can record 4K video at 305Mbps with 4:2:2 sampling in 8-bit. Footage is saved in MPEG-4 AVC or H.264 compression in the Canon XF-AVC container.

The Canon XC10 is the first camera I've come across to use a CFast 2.0 card to save footage, and without one you can't record 4K footage on it at all. This is partly because of the 305Mbps or 205Mbps bit rates available for shooting 4K. Canon estimates that around 25mins of footage can be saved on a 64GB card. However, with cameras such as the BlackMagic Pocket Cinema Camera able to record footage with a bit rate of 220Mbps and save it to a fast SD card, it seems odd that the XC10 doesn't have such an option. CFast cards aren't cheap, and buying the XC10 with a 128GB CFast card and card reader adds about £300 to the

cost. I'm not sure if a 4K mode that can be saved to an SD card can be added via firmware, but if it can Canon would be well advised to make this addition.

Full HD 1080 footage is saved up to 50Mbps 50p or 35Mbps at 25p, and can be saved to an SD card. Slow-motion and fast-motion video are also available, with up to 1/4x slower or 1,200x faster. This, however, is dependent on the recording mode, with slower speeds not available when shooting 4K, and 1/4x only available at 720p.

In terms of

exposure, the camera has shutter speeds from 1/2–1/2000sec, and can shoot from ISO 160–20,000, or at ISO 500–20,000 when in the Canon LOG or wide DR colour profiles.

As you'd expect, zebra patterning is available, with setting options of 70% (to



The XC10 is styled like a mini Canon EOS Cinema camera



Audio

AUDIO is saved in a Linear PCM format at 16-bit 48kHz in stereo. There are built-in stereo mics on the top of the Canon XC10 and, combined with the level monitor and audio gain adjustments, this should be enough for those who want to record some ambient background sounds for their video footage. However, anything other than this will require the use of more sophisticated microphones. The 3.5mm input on the side of the camera, and the shoe on its top, can easily support an external microphone.

The 3.5mm headphone jack is in an odd position on the camera's handgrip, and a better location for this could have been found somewhere else on the body.



The headphone socket is on the rotating handgrip, which is an awkward position

help expose skin tones) or 100% (to check highlight exposure). Should you need to claw back a few stops of exposure, particularly when shooting in the wide dynamic range picture modes, the XC10 has a built-in 3EV ND filter.

Footage is displayed on the XC10's built-in, tilting, 3in, 1.03-million-dot capacitive touchscreen. Many videographers have bemoaned the lack of an EVF, especially since there are cheaper cameras that have one. However, Canon has included an optical viewfinder that clips onto the screen. This provides a large display and, when pressed against the eye, helps secure the camera.

Key to the XC10 is its Canon 4K video lens, with a 10x optical zoom of 8.9-89mm – the equivalent of 24-240mm, or 27-270mm when in the video capture mode. The maximum aperture is f/2.8-5.6, but it starts to slow down quite quickly. At around 30mm it's at f/3.2 and it reaches f/5.6 by approximately 180mm. It's a shame that the f/2.8 aperture isn't constant throughout the range. The Sony Cyber-Shot DSC-RX10 II manages to have a 24-200mm f/2.8 lens that isn't a great deal bigger.

The lens is focused via an electronic fly-by-wire focus ring that has three different levels of sensitivity. It can be tricky to do any precise focus pulls with this ring. The algorithm certainly needs looking at, and it can be a little slow to react when you first try to focus after the camera has been turned on. For more general focusing tasks the focus peaking and magnified view do a good job

A lot of fine detail can be resolved in the 4K video mode



of making sure you can focus accurately. When in AF mode, the focus-tracking/face-detection mode is particularly useful. This works just as you would expect it to on a standard stills cameras, and I found this great when shooting interviews, or when I tracked the heron (see left) walking around.

Although the focus ring may be electronic, the zoom barrel is a manual mechanical affair. To change the focal length, particularly for those from a photographic background, this is a very fast process. However, trying to do a smooth zoom can be tricky and an electronic motorised zoom lever or toggle switches would have come in handy. That said, zooming while recording isn't something you want to do regularly.

Build and handling

Key to the Canon XC10's design is its grip, which rotates back and forward through 90°. This is an advantage when shooting above head height or at waist level. The grip itself is comfortable and supports the camera well. The



The AF tracking mode is useful for locking onto fairly slow-moving subjects



start/stop record button is positioned perfectly. It makes me wonder why we haven't seen more digital cameras with rotating grips, although they were popular when digital cameras first took off. It was a very useful feature on the XC10, and I'd actually like to see something similar on a stills bridge camera.

With few direct controls for still photography, the XC10 will most likely frustrate many photographers. Thankfully, the touchscreen does help, and it is possible to customise the quick menu and three custom buttons. I changed two of these buttons so I could have direct control of the ND filter and the power stabilisation.

Stabilisation

The Canon XC10 offers three types of image stabilisation: standard (simply labelled 'stabilisation'), dynamic and power stabilisation. Standard and power stabilisation are optical forms, while the dynamic stabilisation can only be used in 1080 mode and not 4K. This is a digital form of

image stabilisation that crops in to the frame and uses the excess area as a buffer to counter any movement. You can even use the power and dynamic stabilisation at the same time, which makes it possible to get really smooth video footage even while walking.

Image quality

The XC10 has a number of different video styles, but it is in the Canon LOG mode that the best footage is to be found. It has a very wide dynamic range and produces flat footage with enough detail in the highlight and shadow areas. It's worth noting that in LOG mode ISO 600 has to be used, but this setting shows little image noise.

Colours produced by the camera look natural, and I had little problem getting white and colour balance for skin tones and nice blue skies. The lens is certainly a match for the sensor's 4K abilities, although footage does need a little sharpening.

Realistically, the sensor produces reasonable quality until about ISO 1,600. Above this, noise starts to

become more noticeable. If you plan to shoot a lot of low-light footage there are definitely better camera options available, especially given that the lens aperture doesn't stay at f/2.8 for very long. As for still images, the XC10 is somewhat limited by the fact that it shoots only JPEGs. However, image quality is good, with the kind of detail resolution you'd expect from a 1in, 12-million-pixel sensor. While the usual JPEG image styles that offer some customisation are available, it's disappointing that the camera doesn't have raw

image support. Again, I wonder if this could be added via a firmware update, as it would ensure the XC10 became the ideal creative tool for those who shoot both still and video images.

AP

The optical viewfinder clips on to the articulated LCD screen



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Like all fisheye lenses, the 8mm f/1.8 gives strongly distorted ultra-wide images

Olympus M.Zuiko Digital ED 8mm Fisheye f/1.8 PRO

Olympus bills the **M.Zuiko Digital ED 8mm Fisheye f/1.8 PRO** as the brightest lens of its type. **Andy Westlake** tries it out

Launched alongside the 7-14mm f/2.8 wideangle zoom back in May, the M.Zuiko Digital ED 8mm f/1.8 Fisheye PRO brings Olympus's top-end professional line of Micro Four Thirds lenses to four. Being a fisheye, unlike the 7-14mm it uses a non-rectilinear projection, rendering straight lines in the subject as curved in the final image. This allows it to offer a much wider angle of view – fully 180° across the diagonal. With a maximum aperture of f/1.8, it's the brightest fisheye lens on the market and has a recommended retail price of £799.99.

The Micro Four Thirds system isn't exactly lacking in fisheye options already. There are

two 'proper' fisheyes offering nominal 180° views, namely the Panasonic Lumix G Fisheye 8mm f/3.5, which includes autofocus and electronic aperture operation for around £500, and the Samyang 7.5mm f/3.5 UMC Fisheye Micro Four Thirds with manual focusing and aperture control for around £230. In addition, the Olympus 9mm f/8 Body Cap lens is available for around £75, although it only gives a 140° view, and both Olympus and Panasonic make fisheye converters compatible with some of their kit zooms. So you might be forgiven for asking where the Olympus 8mm f/1.8 Fisheye fits in.

The key is that this lens is a member of



The barrel design is similar to Olympus's other PRO lenses

Olympus's PRO series, which means it features a solid splashproof construction and premium optics to go with its fast aperture. We've been very impressed by Olympus's other





Carefully used, the fisheye effect can give striking images

➤ PRO lenses, the 7-14mm f/2.8, 12-40mm f/2.8 and 40-150mm f/2.8, so let's see whether the 8mm f/1.8 Fisheye matches up.

Build and handling

Measuring 80mm long and 62mm in diameter, and tipping the scales at 315g, the Olympus 8mm f/1.8 is considerably longer and heavier than either the Panasonic 8mm f/3.5 or the Samyang 7.5mm f/3.5. However, it is still the smallest lens in the Olympus PRO range.

Build quality is everything we've come to expect in this PRO line. The barrel is

predominantly metal-skinned, including the large manual focus ring. There's a rubber seal around the lens mount to help keep out water and dust, and the integrated lens hood is made of thick black plastic. A chunky cap clips on over the hood. As with all fisheyes, there's no way to mount a filter on the front, and there's no way to use a rear-mounted gel filter, either.

The optical construction employs 17 elements in 15 groups, which is remarkably complex for a fisheye. An array of special elements and exotic glass is employed to minimise aberrations. The lens uses a seven-blade aperture diaphragm.

Focusing

The Olympus 8mm f/1.8 uses a stepper motor for autofocus, which is silent and extremely quick. As usual with Micro Four Thirds, AF accuracy is exemplary, but I did find the lens had a tendency to hunt more than usual with close-up subjects. On this note, the minimum focus distance is just 12cm.

Unlike Olympus's other PRO lenses, the focus ring doesn't have a push-pull design to engage manual focus, and has no distance scale, either. Instead, it's more of a conventional, freely rotating focus-by-wire type. It still works pretty well, but manual focus doesn't have the same direct feel as the other PRO lenses. There's no L-Fn button on this design, either.

Image quality

Fisheye lenses aren't really amenable to conventional lab-based chart testing, so I'm not going to attempt that here. Instead, I'm going to analyse real-world pictures taken with the lens, and give my impressions from using it in the field – and they're pretty positive.

Being a fisheye lens, the Olympus 8mm renders lines that are straight in the subject as strongly curved in the final image (unless they pass through the centre of the frame). This gives a very distinctive look to fisheye shots, along with a massive 180° diagonal angle of view. Taming this curvature is often one of the keys to taking convincing fisheye pictures.

As you might expect, the 8mm gives a slightly, but noticeably narrower angle of view than the Samyang 7.5mm f/3.5 fisheye. But this is splitting hairs, as both give diagonal angles of view close to 180°.

As we've come to expect from Olympus's PRO-series lenses, the 8mm f/1.8 is



Lines passing diagonally through the centre of the frame remain straight

impressively sharp. Even when shooting at $f/1.8$, there's no serious problem with sharpness, although the corners aren't quite as crisp as the centre (which is only to be expected). There's also some fairly strong vignetting in the corners, which makes them look rather dark. Stop down to $f/2.8$ and the corners of the frame get sharpened up a bit more, with noticeably less vignetting, and best results overall are obtained from $f/4$ – $f/5.6$. Beyond this, diffraction starts to soften the image, with fine detail blurring noticeably by $f/11$, and smaller apertures best avoided if possible. This is absolutely expected from Micro Four Thirds, which should normally be shot at larger apertures than either APS-C or full frame, with a sweet spot around $f/4$ – $f/5.6$.

When it comes to lateral chromatic aberration, this is automatically corrected on recent Olympus cameras, from the OM-D E-M1 onwards, and close examination of images shows that corrections are very effective indeed. Older bodies such as the original E-M5 don't correct chromatic aberration, and on these there's visible green/magenta fringing at the edges of the frame. However, while it's rather intense in colour, fringe widths aren't too extreme, so you'd have to print very large to see it. There can also be just a little purple fringing in the centre of the frame at $f/1.8$.

Aside from sharpness and chromatic aberration, other factors are significant for overall image quality. For example, flare handling is a pretty important property of a fisheye lens, and when you're shooting outside, that huge angle of view means that the sun can often end up on your shots. My impression is that the 8mm handles this very well, with minimal loss of contrast. Even with the sun towards the centre of the frame (as in the shot above right) there are few ill effects.

When shooting with fast lenses we also need to consider the bokeh. This refers to the rendering of out-of-focus regions in an image,

With the sun towards the centre of the frame, flare is kept well under control



with specific consideration to their aesthetic quality. Some lenses do rather better than others in this respect – it's not just a matter of focal length and aperture. I wouldn't usually even think about looking at this with a fisheye, but the 8mm $f/1.8$ has a sufficiently large maximum aperture that, if you get in really close to the subject, you can get quite strongly blurred backgrounds.

For example, by focusing on the closest tulip in the image below, just a few centimetres in front of the lens, the rest of the scene has been thrown out of focus. The background is quite smoothly and attractively blurred too. For a lens this wide, it's a pretty good performance. Note also that the sun is in the bright area towards the right side of the frame, and while it's veiled behind thin, high cloud, there's no problem with flare at all. AP



The large aperture and short minimum focus mean that the 8mm is capable of fantastic close-ups

Our verdict

IN REAL-WORLD use the Olympus 8mm $f/1.8$ fisheye is a very decent performer, with not a lot to complain about optically. In terms of design, build and operation, it's almost everything we've come to expect from an Olympus PRO optic, although I would have liked to have seen the push-pull manual-focus ring as used on the other lenses in the line. Most of the time I used autofocus, though, which is quick, silent and decisive.

The bigger question, really, is who needs a weather-sealed $f/1.8$ fisheye? If you don't, then the alternative Micro Four Thirds fisheyes from Panasonic and Samyang are much cheaper, as well as being smaller and lighter. Both are very good optically too.

Overall, this means that the Olympus M. Zuiko Digital ED 8mm Fisheye $f/1.8$ PRO is distinctly a niche lens, with limited practical appeal to the vast majority of Micro Four Thirds users. But those photographers who can make use of it are most unlikely to feel let down by its performance.



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Rounds and dates

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Theme	Opens	Closes
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Street rights

Q I read with interest your street photography article about Jianwei Yang (AP 22 August). I take pictures of people and property, so I require model and property releases to be signed in order to publish images, but how does this work when I am taking

photographs of strangers in the street?

Dan Schiraldi, via email

A It depends on the context in which the photograph is being published. Publication for commercial purposes (for example, in advertising

and other marketing communications) will generally require the permission of the subject, whereas publication for artistic or editorial purposes (for example, in news media) will often not require permission.

Exhibiting prints of street photographs containing people, or displaying photographs online on sites such as Facebook or Flickr, for artistic purposes, would not generally require permission in the UK, although there could be issues under the Data Protection Act.

If you put street photographs including people on Flickr, for example, it is safer not to attach Creative Commons licences.

Common sense should be exercised. Sometimes it may be obvious that a person in the street might object to the publication of their image and in such cases it is advisable not

to publish. It is also often advisable to back down when faced with a complaint by an aggrieved subject rather than insist on what may be your legal rights – unless, of course, you fancy a day in court!

Wherever possible, it is advisable to try to get signed model releases.

The position with buildings varies from country to country. Freedom of Panorama applies in the UK and many other countries so you don't infringe the copyright in a building by photographing it. In other countries, such as Belgium and France, the position is different.

However, AP readers should seek specific legal advice. The above is very general guidance only and should not be relied upon. It is also important to note that privacy laws vary from country to country.

Charles Swan, photo rights lawyer at Swan Turton LLP



Compact differences

Q Which would you choose between the Leica X (Typ 113) and the Ricoh GR II? **Victor**

A Both cameras are APS-C compacts with prime lenses that record DNG raw, but aside from that they're very different. The GR II has a retractable 28mm equivalent f/2.8 lens, while the X has a fixed 35mm f/1.7 equivalent optic that makes the camera much more bulky. The X's fairly simple control set-up is based around analogue dials, while the GR II is more complex and uses electronic controls. The Leica is also more than twice the price,

costing £1,499 compared to the GR II at £599.

If I had to choose between these two cameras, I'd probably opt for the GR II as it's much more compact and offers far better value for money. However, I'd advise potential buyers to look very closely at the original GR (pictured), which is essentially

the same camera but without Wi-Fi for £430. We liked it a lot and gave it a 5-star rating when we reviewed it in 2013. I'd also suggest adding

the Fujifilm X100T to the shortlist. With a 35mm equivalent f/2 lens and clever hybrid optical/electronic viewfinder, it costs around £850. **Andy Westlake**



Lens-handle search

Q I have tried to find a handle that fits onto the tripod collar on my Nikon 300mm f/4 lens, but can find nothing. Is such an item available? **Robert Shaw**

A I can't find a handle designed to fit your 300mm f/4, either. However, I've found a device on eBay made by a British photographer that may suit your needs. It's an aluminium handle that can be screwed

into the tripod socket of the lens collar and is used to carry the camera or support it while shooting. It costs £50 (search for 'lens handle' on eBay).

Aside from this, it may be possible to adapt carrying handles designed for video shooting. For example, you can get pistol-grip style supports, but I suspect these wouldn't work with a heavy lens.

Andy Westlake



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BLAST FROM THE PAST

Retina Reflex S

Ivor Matanle recalls the first SLR with cross-compatible rangefinder lenses

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THE SECOND of a series of Retina Reflex cameras, the Retina Reflex S had a Synchro-Compur shutter behind the lens and a bayonet lens mount identical to that of the 1958 Retina IIIS coupled rangefinder camera. A full series of rangefinder-coupled Schneider and Rodenstock lenses was available for the Reflex S from 28mm f/4 to 200mm f/4.

What's good Excellent build quality.

What's bad No instant-return mirror – the screen remains black until the camera is wound. The non-coupled meter provides exposure value readout only. You set the EV setting with an aperture release tab. The EV scale itself is inconveniently on the underside of the lens assembly. Complexity makes the Reflex S difficult and expensive to repair.



Olympus OM-D E-M1

1 'The Olympus OM-D E-M1 is my work camera. It features a Live MOS sensor and TruePic VII image processor, Dual Fast AF and extended Wi-Fi controls from your smartphone. It has a good balance between being sturdy and professional without sacrificing the small size I love from Micro Four Thirds cameras.'

Olympus OM-D E-M5 Mark II and 17mm f/1.8 lens

2 'The E-M5 is my everyday camera for walking around and capturing life. I really love this model a lot. It's so beautiful and does everything I could ever want. The 17mm f/1.8 lens is my go-to lens for most situations, especially and most importantly when I'm Instagramming my dinner!'

Olympus 75mm f/1.8 lens

3 'This is another lens that works especially well when I'm working on my many portrait and fashion shoots. I use this lens a lot for fashion editorials when I'm on location. It's a lens that's especially good for separating the subject from the background, which is a crucial visual element when shooting portraiture.'



Olympus 12-40mm f/2.8 Pro lens

4 'The 12-40mm f/2.8 is a good all-rounder due to its fast AF performance. This is my workhorse zoom lens and one that performs awesomely in every situation.'

Olympus TG-3 Tough Camera

5 'If you're planning to shoot in difficult conditions, this could be a camera to consider. It is the ultimate party camera, being waterproof and shockproof, and it has built in Wi-Fi.'

Other items Olympus 45mm f/1.8 lens, iPhone with Karl Lagerfeld case, USB phone battery, iPad, spare batteries, Pelican case filled with SD cards, sunglasses, Oyster card

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for Quality &
Value

ND Filters

Sizes: 27 to 82mm

46mm...£17.00	62mm...£21.00
49mm...£17.00	67mm...£23.00
52mm...£18.00	72mm...£26.00
55mm...£19.00	77mm...£28.00
58mm...£20.00	82mm...£31.00

4 Grades:
0.3, 0.6,
0.9, 1.2

Circular Polarisers

Sizes: 25 to 86mm

49mm...£16.75	67mm...£18.00
52mm...£17.00	72mm...£19.00
55mm...£17.00	77mm...£21.00
58mm...£17.00	82mm...£26.00
62mm...£17.50	86mm...£33.50

UV Filters

Sizes: 25 to 105mm

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49mm...£12.95	67mm...£14.95
52mm...£12.95	72mm...£15.95
55mm...£12.95	77mm...£17.95
58mm...£13.95	82mm...£19.95

ND Grad Filters

Sizes: 40.5 to 82mm

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49mm...£17.00	67mm...£21.00
52mm...£18.00	72mm...£21.50
55mm...£19.00	77mm...£22.50
58mm...£19.50	82mm...£24.50

4 Grades:
0.3, 0.6,
0.9, 1.2

The SRB ND and ND Grad Filters have been listed in Amateur Photographer's Top 10 Landscape Accessories

More Circular Filters...

Size information at our website - SRB-Photographic.co.uk

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Skylight Filters from £12.50		Star Effect 4-Point from £14.00	
Black & White Filters* from £14.00		Star Effect 6-Point from £14.00	

Square Filters

Pro Filter Holder

Aluminium Filter Holder

A Size	£19.95
P Size	£24.95
P Size W/A	£24.95



Pro Filter Kits

3 types: Full ND, Soft ND, Hard ND

A Size Starter	£34.95
A Size Filter	£49.95
P Size Starter	£39.50
P Size Filter	£54.95



Square Filter Holders

A Size	£8.95
P Size	£5.00
P Size W/A	£5.00
Adaptor Rings	£4.95



Square Filter Kits

3 types: Full ND, Soft ND, Hard ND

A Size Starter	£24.95
A Size Filter	£39.95
P Size Starter	£24.95
P Size Filter	£39.95



Starter Kit: 1 Filter Filter Kit: 3 Filters

Individual Square Filters

A & P Size Resin Filters

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April 2014

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10+ Lens



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62mm...£20.00	

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more adaptors online

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Professor Newman on...

Extra aspherical

The latest lenses from Canon and Nikon use aspherical lenses made from extra-low dispersion glass

There are a few areas of lens design that both manufacturers and photographers believe

affects optical prowess. One of these is the 'professional' f/2.8 standard zoom.

In earlier times the major competition was zoom range. While the long end has remained fixed at 70mm, the wide end progressed from 35mm to 28mm, then to 24mm. That is where this particular competition seems to have stopped, with the two main 'professional' vendors, Canon and Nikon, henceforth trying to compete in absolute optical quality.

In 2012 Canon gave its version a major update, pulling out all the stops to produce the best lens it could. Since then, Nikon's lens, while much loved by its users, has seemed to lag behind. Now Nikon has released its response with the new 24-70mm f/2.8E VR lens, which out-specifies the Canon by the inclusion of optical stabilisation. It seems likely that Nikon designers will have done whatever they can to match, or exceed, the optical excellence of the Canon lens.

A common design factor in both lenses is the inclusion of an aspherical element made from ultra-low dispersion (UD) or extra-low dispersion (ED) glass, the nomenclature depending on which company is describing its lens. Dispersion is the property of glass whereby its refractive index, or light-bending

'In a lens design, there are key elements that exert the majority of the refractive power'

power, varies according to the wavelength (colour) of the light. It is dispersion that causes the phenomenon known as 'colour fringing'. Optical designers correct this as best they can by including different types of glass with different dispersions, in such a way that they tend to balance out. However, since the way that the refractive index varies with colour differs between glass types, it is impossible to achieve complete correction. We talk about 'achromatic' lenses, which are corrected at just two spot wavelengths and 'apochromatic', which are corrected at three.

In a lens design, there are key elements that exert the majority of the refractive power. If these can be made of glass with a high refractive index that changes little with colour, the rest of the lens design

will have much less to correct. Thus, making these elements from ED glass can produce a better lens. There is, however, a problem. These elements also have the most influence in the spherical aberrations of a lens – those caused by the manufacture of lens surfaces as parts of a sphere, which can be corrected by giving them an aspherical surface.

There are three methods for manufacturing aspheres. One is the hybrid asphere, where an aspheric plastic surface is bonded to a spherical glass element. This makes no sense when the objective is to use the special optical qualities of ED glass. The next method is precision glass moulding, in which the element is moulded, rather than ground, to

shape. For very low dispersion glasses, which are usually the fluorophosphate type, this has been problematic, since these glasses are prone to unwanted crystallisation as they cool, which restricts the use of processes such as moulding.

The final option is precision grinding to an aspherical form, which is time consuming and expensive. Neither Nikon nor Canon is saying much about the approach it has taken.



Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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SONY ALPHA HVL-F36AM FLASH GUN	MINT-CASED £129.00

Canon Autofocus, Digital Lenses, Canon FD

CANON EOS 1 BODY	EXC++ £115.00
CANON EOS 100 BODY	EXC++ £145.00
CANON EOS 300 BODY	EXC++ £190.00
CANON 17 - 40mm F4 USM "L" WITH HOOD	MINT-CASED £390.00
CANON 17 - 40mm F4 USM "L" WITH FILTER	MINT-BOXED £425.00
CANON 20 - 35mm F2.8 USM "L"	MINT- £99.00
CANON 24 - 70mm F2.8 USM "L" MKII	MINT-BOXED AS NEW £995.00
CANON 24 - 105mm F4 USM "L" IMAGE STABILIZER	MINT-CASED £525.00
CANON 28 - 300mm F3.5-5.6 USM "L" IMAGE STABILIZER	MINT-CASED £1,225.00
CANON 70 - 200mm F2.8 USM "L" IMAGE STABILIZER	MINT-BOXED £745.00
CANON 70 - 200mm F2.8 USM "L" IS IMAGE STABIL MKII	MINT-BOXED £990.00
CANON 14mm F2.8 USM "L"	MINT-BOXED £775.00
CANON 35mm F1.4 USM "L" SUPERSHARP LENS	MINT-BOXED £95.00
CANON 50mm F1.2 USM "L" LATEST	MINT-BOXED £745.00
CANON 150mm F1.2 USM "L"	MINT-CASED £490.00
CANON 300mm F4 USM "L" IMAGE STABILIZER	MINT-CASED £790.00
CANON 400mm F5.6 USM "L" WITH HOOD & CASE	MINT-BOXED £190.00
CANON 400mm F4 DO USM IMAGE STABILIZER LENS	MINT-CASED £2,995.00
CANON 28mm F2.8 E/F	MINT- £195.00
CANON 50mm F1.4 USM	MINT-BOXED £175.00
CANON 50mm F1.8 MARK II (VERY RARE NOW)	MINT- £149.00
CANON 50mm F1.8 MK II	MINT- £99.00
CANON 50mm F2.8 USM MACRO LATEST	MINT-BOXED £279.00
CANON 100mm F2.8 USM "L"	MINT- £295.00
CANON 17 - 55mm F2.8 USM IMAGE STABILIZER	MINT- £415.00
CANON 17 - 55mm F2.8 USM IMAGE STABILIZER + HOOD	MINT-BOXED £445.00
CANON 17 - 85mm F4.5 USM IMAGE STABILIZER	MINT-BOXED £169.00
CANON 18 - 55mm F3.5-5.6 MK II	MINT- £99.00
CANON 18 - 90mm F3.5-5.6 E/F-S IMAGE STABILIZER	MINT+HOOD £290.00
CANON 28 - 90mm F4.5 USM	MINT- £99.00
CANON 28 - 105mm F3.5-4.5 USM	MINT- £145.00
CANON 28 - 135mm F3.5-5.6 USM IMAGE STABILIZER	MINT-BOXED £195.00
CANON 35 - 80mm F4.5 E/F MKII	MINT- £99.00
CANON 75 - 300mm F4.5-5.6	MINT- £99.00
CANON 75 - 300mm F4.5-5.6 USM MKII	MINT- £125.00
CANON 100 - 400mm F4.5 USM	MINT- £99.00
CANON EF25 F1.8 EXTENDER	MINT-BOXED £79.00
KENCO DG CANON FIT TUBE SET 12.20.36MM	MINT-BOXED £90.00
KENCO EF 1.4X EXTENDER MK I	MINT-BOXED £179.00
KENCO EF 1.4X EXTENDER MK II	MINT-BOXED £165.00
KENCO EF 2.0X EXTENDER MK I	MINT-BOXED £175.00
KENCO EF 2.0X EXTENDER MK II	MINT-BOXED £165.00
KENCO EF 2.0X EXTENDER MK III	MINT-BOXED £179.00
KENCO DG CANON FIT TUBE SET 12.20.36MM	MINT- £99.00
KENCO TELEPLUS PRO 300 D60 2X TELECONVERTER	MINT-BOXED £190.00
TELEPLUS MC7 F ELEMENT 2X TELECONVERTER	MINT- £75.00
TELEPLUS 2X CONVERTER CANON A/F	MINT- £45.00
QUANTERAY 2X TELECONVERTER FOR CANON A/F	MINT- £99.00
CANON ST-2 SEEDLITE TRANSMITTER	MINT-BOXED £125.00

CANON 540 EX FLASH + INST.	MINT-BOXED £90.00
CANON 540 EX FLASH + INST.	MINT-CASED £90.00
CANON 420 EX FLASH	MINT-CASED £90.00
CANON ANGLE FINDER B	MINT-BOXED £79.00
CANON ANGLE FINDER C	MINT-BOXED £119.00
CANON L33 TRANSMITTER AND RECEIVER	MINT- £115.00
SIGMA 4.5mm F2.8 EX DC HSM CIRCULAR FISHEYE	MINT-CASED £475.00
SIGMA 10mm F2.8 EX DG FISHEYE HSM	MINT-BOXED £345.00
SIGMA 17 - 35mm F2.8 EX HSM ASPHERIC	MINT- £179.00
SIGMA 170 - 500mm F5.6/3 APO COMP WITH HOOD	MINT-BOXED £290.00
TAMRON 14mm F2.8 SP ASPHERICAL WIDE ANGLE	MINT-CASED £345.00
TAMRON 10-24 F3.5-4.5 A/F SP LD II ASPHERIC VR	MINT-BOXED £225.00
TAMRON 28 - 300mm F3.5-6.3 IF LD II ASPHERIC VC	MINT-BOXED £375.00
TOKINA 10 - 17mm F3.5-4.5 ATX DC FISHEYE (LATEST)	MINT- £299.00

Contax 'G' Compacts & SLR & Ricoh

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CONTAX G2 BODY	EXC++ BOXED £395.00
CONTAX G2 BODY	EXC++ £345.00
CONTAX TX TRIUMPH COMPACT + LEATHER CASE	MINT-CASED £290.00
CONTAX 21mm F2.8 BIOGON BLACK WITH FINDER	MINT-BOXED £490.00
CONTAX 21mm F2.8 BIOGON WITH FINDER	MINT-BOXED £490.00
CONTAX 28mm F2.8 BIOGON "G" BLACK + B&W FILTER	MINT-BOXED £295.00
CONTAX 28mm F2.8 BIOGON "G" + HOOD, CAP	MINT-BOXED £275.00
CONTAX 45mm F2.8 PLANINAR "G" BLACK + B&W FILTER	MINT-BOXED £295.00
CONTAX 45mm F2.8 PLANINAR + HOOD AND CAP	MINT-BOXED £295.00
CONTAX 50mm F2.8 SONNAR "G" BLACK + B&W FILTER	MINT-BOXED £245.00
CONTAX 50mm F2.8 SONNAR "G" + HOOD, FILTER, CAP	MINT-CASED £195.00
CONTAX 35 - 70mm F3.5-5.6 "G" VARIO-SONNAR T*	MINT-CASED £395.00
CONTAX TLA 140 FLASH FOR G1/G2	MINT-CASED £65.00
CONTAX TLA 200 FLASH FOR G1/G2 BLACK	MINT-CASED £90.00
CONTAX G1 DATABACK FOR CONTAX T3	MINT-BOXED £90.00
CONTAX FIT YASHICA 28MM F2.8 SUPERB CONDITION	MINT- £65.00
CONTAX 45mm F2.8 TESSAR T* PANCAKE LENS + HOOD	MINT- £195.00
CONTAX 300mm F4 TELE TESSAR E	MINT- £295.00
CONTAX 28 - 70mm F3.5-4.5 VARIO SONNAR T* MM	MINT-BOXED £295.00
CONTAX TLA 280 FLASH	MINT- £95.00
LEICA 'M' COMPLETE IN BOX	MINT-BOXED £345.00

Ricoh 'M', 'R' & Screw & Binoculars

LEICA M9 STEEL GREY LENS 5000 ACTUATIONS	MINT-BOXED £2,095.00
LEICA M7 BODY BLACK LATE MODEL	MINT-BOXED £1,295.00
LEICA M6 W/ NIKON ELNARIT M ANNIVERSARY SET	MINT-BOXED £3,250.00
LEICA M5 PARTNER ACTION 1986 LTD EDITION BODY	MINT-BOXED £995.00
LEICA M2 BODY COMPLETE WITH INST. BOX	MINT-BOXED £795.00
LEICA M2 BODY WITH CASE	EXC++ BOXED £595.00
LEICA MDA BODY SER NO 12659X CIRCA 1970	MINT- £425.00
LEICA MDA BODY SER NO 14111X CIRCA 1975-76	EXC++ £390.00
LEICA II & 50MM F2 NIKEL ELN (FROM A COLLECTION)	EXC++ £395.00
LEICA II BODY REALLY NICE ONE	EXC++ £245.00
LEICA IIA STANDARD WITH CLEAN F2 COLL SUMMITAR	EXC++ £365.00
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LEICA IIC BODY WITH CASE	EXC++ £195.00
LEICA IIF RED BLIND RARE	EXC++ £225.00
LEICA CL BODY	MINT- £445.00
LEICA CLUX 2 COMPLETE ALSO LEATHER CASE	MINT-BOXED £290.00
ZEISS C1ux F4.5 BIOGON ZM	MINT-BOXED AS NEW £999.00
LEICA 16,18,21mm F4 ASPH M TRI-ELMAR 6 BIT LATEST	MINT-BOXED £2,475.00
LEICA 21mm F4 SUP ANGIULON + M ADAP + FINDER	MINT- IN KEPPER £995.00
LEICA 35mm F2 SUMMICRON ASPH BLACK 6 BIT LATEST	MINT-BOXED £1,495.00
LEICA 35mm F2 SUMMICRON	MINT-BOXED £1,095.00
LEICA 35mm F3.5 SUMMARON M WITH LEICA FILTER	MINT- £325.00
LEICA 35mm F3.5 SUMMARON M WITH SPECS	MINT- £395.00
LEICA 50mm F2 SUMMICRON BLACK 11826	MINT-BOXED £995.00
LEICA 50mm F2 SUMMICRON 6 BIT LATEST	MINT-BOXED £1,095.00
LEICA 50mm F2 SUMMICRON CHROME SER NO 36301#	MINT+HOOD £995.00
LEICA 50mm F2 SUMMICRON CHROME COMP WITH HOOD	MINT-BOXED £995.00
LEICA 50mm F2 SUMMICRON CHROME M FIT	EXC++ £575.00
LEICA 50mm F2 SUMMICRON CHROME M FIT	MINT- £595.00
LEICA 50mm F2 CLOSE FOCUS SUMMICRON	EXC++ £445.00
LEICA 5cm F3.5 COLLAPSIBLE ELMAR FOR M 13339#	MINT- £290.00
LEICA 5cm F3.5 ELMAR RED SCALE	MINT- £345.00
LEICA MACRO ELMAR 90mm F4 BLACK 11633	MINT-BOXED £1,295.00
LEICA 90mm F2.5 SUMMARIT M 6 BIT LATEST + HOOD	MINT-CASED £975.00
LEICA 8cm F4 ELMAR COLL FOR M	MINT- £195.00
LEICA 135mm F2.8 ELMARIT WITH SPECS	EXC++ £295.00
LEICA 135mm F4.5 HEXTOR	EXC- £75.00
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LEICA M GRIP FOR M7/M6/M6TL ETC	MINT- £49.00
CANON 28mm F3.5 SERENAR SCREW	MINT- £175.00
LEICA 35mm F2.8 SUMMARON SCREW L39	MINT- £490.00
LEICA 50mm F3.5 SUMMARON SCREW	MINT- £299.00
LEICA 5cm F3.5 SUMMARIT SCREW	MINT- £395.00
LEICA 5mm F2.8 COLLAPSIBLE ELMAR SCREW	MINT- £290.00
LEICA 5cm F2 SUMMARIT SCREW	MINT-KEEPER £290.00
LEICA 5cm F2 SUMMITAR COLL + M MOUNT	EXC++ IN KEPPER £275.00
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LEICA 135mm F4.5 HEXTOR + HOOD M MOUNT	EXC++ £390.00
LEICA 135mm F4.5 HEXTOR IN KEPPER	MINT- £195.00
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LEICA 90mm F4 ELMAR BLACK SCREW	EXC++ £145.00
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LEICA FLONAR BLACK RANGEFINDER	MINT-CASED £175.00
LEICA WINDER HA-2 FOR HA ETC	MINT-BOXED £145.00
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LEICA R8 BODY BLACK	MINT- £225.00
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HASSELBLAD 180mm F4 SONNAR CR T*	MINT-BOXED £995.00
HASSELBLAD 250mm F5.5 SONNAR CR T*	MINT-BOXED £975.00




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HASSELBLAD PM 45	MINT BOXED £625.00
HASSELBLAD PM 90	MINT BOXED £225.00
HASSELBLAD PM 90	MINT BOXED £395.00
HASSELBLAD X PAN CENTRE FILTER FOR 45MM	MINT £129.00
HASSELBLAD 90MM F4 FOR X PAN	MINT £275.00
HASSELBLAD LEATHER EPC CASE FOR X PAN	MINT £150.00
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BRONICA 45mm F4 ZENZANON FOR ETRS/ETRSI	MINT £190.00
BRONICA 50mm F2.8 ZENZANON MC	EXC++ £99.00
BRONICA 110mm F4 MACRO LENS PS	MINT £295.00
BRONICA 150mm F3.5 ZENZANON I MC	MINT BOXED £59.00
BRONICA 150mm F3.5 ZENZANON I MC	MINT £99.00
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BRONICA PLAIN PRISM FOR ETRS/ETRSI	EXC++ £95.00
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BRONICA 150mm F3.5 ZENZANON S	MINT £165.00
BRONICA 65mm F4 ZENZANON PS FOR SQ	MINT-CASED £145.00
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D3300 Body £312 D3300 + 18-55mm VR II £348	D5500 Body £559 D5500 + 18-55mm VR II £599	D7100 Body £706 D7100 + 18-105mm VR £828	D7200 Body £849 D7200 + 18-105mm £953
D3200 Body £237 D3200 + 18-55mm f3.5-5.6 VR II £279	D5300 Body £479 D5300 + 18-55mm VR II £499 D5300 + 18-140mm VR £645	CUSTOMER REVIEW: D7100 Body ★★★★★ 'Quality bit of kit! Love it!' Fangl - Warwickshire	Read our D7200 review on our blog at wex.co.uk/blog

 Nikon D610	 Nikon D750	 Nikon D810	 Nikon D4s
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		Read our D810 review on our blog at wex.co.uk/blog	CUSTOMER REVIEW: D4s Body ★★★★★ 'Spectacular Camera' Charlie Delta - Hertfordshire

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5.0 fps
4K Video

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11.0 fps
1080p movie mode

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RECOMMENDED LENSES:

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Sony 28-75mm f2.8 SAM **£569**
Sony 35mm f1.8 DT SAM **£149**

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12.0 fps
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8.0 fps
4K Video

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16.1 megapixels
10.0 fps
1080p movie mode

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E-M10 II Black or Silver

16.3 megapixels
8.5 fps

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OM-D E-M10 II Body **£549**
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OM-D E-M10 II + 14-42mm + 40-150mm **£749**

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Olympus 9-18mm f4-5.6 **£429**
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Olympus 40-150mm f2.8 Pro **£1249**

K-3 II

24.3 megapixels
8.3 fps
1080p movie mode

K-3 II From **£749**

K-3 II Body **£749**
K-3 II + 18-55mm **£829**
K-3 II + 18-135mm **£1049**
K-3 II + 16-85mm **£999**
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K-3 + 18-135mm **£939**
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X-E2 Black or Silver

16.3 megapixels
7.0 fps

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NEW

16.3 megapixels
8 fps
1080p movie mode

X-T10 From **£499**

NEW X-T10 Body **£499**
NEW X-T10 + 16-50mm XC **£595**
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CUSTOMER REVIEW: EOS 760D Digital SLR Camera Body

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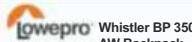
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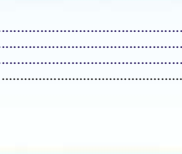


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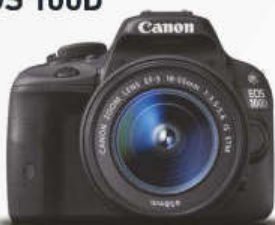
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CLI8 Pixma Pro 9000 Originals: Set of 8 Colours 14ml each Set of 8 Colours 14ml each	£74.99 £9.99 £27.99 £3.99	Compatibles: No.18 Set of 4 No.18 Black 12ml No.18 Colours 12ml each	£14.99 £3.99 £3.99
PGI9 Pixma Pro 9500 Originals: Set of 10 Colours 14ml each Set of 10 Colours 14ml each	£84.99 £8.99 £44.99 £4.99	No.24 Elephant Inks Originals: No.24 Set of 6 No.24 Colours 4.6ml each No.24XL Set of 6 No.24XL Colours 8.7ml each Compatibles: No.24 Set of 6 No.24 Black 7ml No.24 Colours 7ml each	£41.99 £7.99 £64.99 £11.99 £22.99 £3.99 £3.99
More Canon Inks...		No.26 Polar Bear Inks Originals: No.26 Set of 4 No.26 Black 6.2ml No.26 Colours 4.5ml each No.26XL Set of 4 No.26XL Black 12.1ml No.26XL Colours 9.7ml each Compatibles: No.26 Set of 4 No.26 Black 10ml No.26 Colours 7ml each	£29.99 £8.99 £7.99 £49.99 £14.99 £13.99 £14.99 £3.99 £3.99
		T0481-T0486 Seahorse Inks Originals: Set of 6 Colours 13ml each Compatibles: Set of 6 Colours 13ml each	£69.99 £16.99 £19.99 £4.99 £3.99 £19.99 £4.99 £3.99
		T0541-T0549 Frog Inks Originals: Set of 8 Colours 13ml each Set of 8 Colours 13ml each Compatibles: Set of 8 Colours 13ml each	£105.99 £14.99 £19.99 £4.99 £3.99 £27.99 £3.99
		T0591-T0599 Lily Inks Originals: Set of 8 Colours 13ml each Set of 8 Colours 13ml each Compatibles: Set of 8 Colours 13ml each	£89.99 £11.99 £15.99 £13.99 £14.99 £27.99 £3.99
		T7601-T7609 Killer Whale Originals: Set of 9 Colours 25.9ml each	£169.99 £18.99

Many more in stock!

More Epson inks >>>

Albums & Frames

We now stock a comprehensive range of frames, mounts, albums and accessories. The full range can be viewed on our website, with detailed close-up images of each product to help you choose the perfect way to display your printed photographs. Below is just a tiny sample of what we offer:

Grace Albums Available in Burgundy or Blue.	Emilia Frames Distressed wood shabby chic effect. Blue or White.	Rio Frames Handcrafted solid wood with 30mm wide profile, in four colours.
Travel Albums Over a dozen designs in stock.	Grafton Albums Available in Burgundy or Blue.	Frisco Frames Simple, basic design available in a huge range of sizes & colours.
Baby Albums Multiple different designs available.	Plastic Bevel, Glass Front:	
Memo Style Albums:	Frisco 6x4 seven colours £5.99	
Grace 6x4 100 photos £5.99	Frisco 7x5 seven colours £2.29	
Grace 6x4 200 photos £9.99	Frisco 8x6 seven colours £2.79	
Grace 6x4 300 photos £14.99	Frisco 9x6 seven colours £3.49	
Grace 7x5 100 photos £7.99	Frisco 10x8 seven colours £3.79	
Grace 7x5 200 photos £13.99	Frisco 12x8 seven colours £4.59	
Grace A4 100 photos £15.99	Frisco A4 seven colours £3.99	
Grafton 6x4 200 photos £9.99	Frisco A3 seven colours £8.99	
Grafton 7x5 200 photos £13.99	Wood Bevel, Glass Front:	
Baby 6x4 200 photos £9.99	Emilia 6x4 two colours £4.99	
Travel 6x4 200 photos £8.99	Emilia 7x5 two colours £5.99	
Traditional Style Albums:	Emilia 8x6 two colours £5.99	
Grace 29x32cm 100 pages £14.99	Emilia 10x8 two colours £7.99	
Grafton 29x32cm 100 pgs £14.99	Emilia 12x8 two colours £8.99	
Baby 29x32cm 100 pages £12.99	Rio 6x4 four colours £5.99	
Accessories:	Rio 7x5 four colours £6.99	
Photo Corners Pack of 250 £2.99	Rio 8x6 four colours £7.99	
Photo Stickers Pack of 500 £1.99	Rio 10x8 four colours £8.99	
	Rio 12x8 four colours £9.99	

More Ink Cartridges...

EPSON		hp	
T0711-T0714 Cheetah Inks Originals: Set of 4 Black 7.4ml Colours 5.5ml each Compatibles: Set of 4 Black 7.4ml Colours 5.5ml each	£32.99 £8.99 £8.99 £14.99 £4.99 £3.99	Originals:	
T0791-T0796 Owl Inks Originals: Set of 6 Colours 11.1ml each Compatibles: Set of 6 Colours 11.1ml each	£72.99 £12.99 £19.99 £3.99	No.38 Colours 27ml each £26.99	
T0801-T0806 Hummingbird Inks Originals: Set of 6 Colours 7.4ml each Set of 6 Colours 7.4ml each Compatibles: Set of 6 Colours 7.4ml each	£49.99 £8.99 £19.99 £3.99 £27.99 £3.99	No.62XL Black 12ml £21.99	
T0871-T0879 Flamingo Inks Originals: Set of 8 Colours 11.4ml each Compatibles: Set of 8 Colours 11.4ml each	£66.99 £9.99 £27.99 £3.99	No.62XL Colour 11.5ml £23.99	
T0961-T0969 Husky Inks Originals: Set of 8 Colours 11.4ml each Compatibles: Set of 8 Colours 11.4ml each	£69.99 £8.99 £27.99 £3.99	No.300 Black 4ml £12.99	
T1571-T1579 Turtle Inks Originals: Set of 8 Colours 25.9ml each	£149.99 £18.99	No.301 Black 3ml £9.99	
		No.301 Colour 3ml £11.99	
		No.301XL Black 8ml £18.99	
		No.301XL Colour 6ml £18.99	
		No.350 Black 4.5ml £11.99	
		No.351 Colour 3.5ml £14.99	
		No.363 Black 6ml £13.99	
		No.363 C/M/Y/PC/PM each £9.99	
		No.364 Black 6ml £7.99	
		No.364 PB/C/M/Y 3ml each £6.99	
		No.364 Set of 4 £21.99	
		No.364XL Black 14ml £13.99	
		No.364XL C/M/Y 6ml each £12.99	
		No.364XL Set of 4 £49.99	
		No.920XL Set of 4 £46.99	
		No.932XL Set of 4 £43.99	
		No.950XL Set of 4 £69.99	
		Compatibles:	
		No.15 Black 46ml £4.99	
		No.21 Black 10ml £7.99	
		No.22 Colour 21ml £11.99	
		No.45 Black 45ml £4.99	
		No.56 Black 24ml £9.99	
		No.57 Colour 24ml £12.99	
		No.78 Colour 36ml £9.99	
		No.110 Colour 12ml £10.99	
		No.300XL Black 18ml £14.99	
		No.300XL Colour 18ml £16.99	
		No.301XL Black 15ml £14.99	
		No.301XL Colour 18ml £16.99	
		No.337 Black 21ml £10.99	
		No.338 Black 21ml £10.99	
		No.339 Black 34ml £12.99	
		No.343 Colour 21ml £12.99	
		No.344 Colour 21ml £14.99	
		No.348 Photo 21ml £12.99	
		No.350XL Black 30ml £14.99	
		No.351XL Colour 20ml £16.99	
		No.363 Black 20ml £6.99	
		No.363 Colours 6ml each £4.99	
		No.363 Set of 6 £24.99	
		No.364 Black 10ml £4.99	
		No.364 Colours 5ml each £3.99	
		No.364 Set of 4 £15.99	
		No.364XL Black 18ml £8.99	
		No.364XL Colours 11ml each £7.99	
		No.364XL Set of 4 £31.99	
		No.920XL Set of 4 £19.99	
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We carry a massive range of papers (sheets & rolls) at competitive prices. Below are some examples of the selection we stock.

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One of the largest ranges of screw-in threaded filters in the UK, from Hoya, Kood and Marumi. We carry sizes from 24mm, up to 105mm, and offer Clear Protectors, UVs, Skylights, Circular Polarisers, ND4s, ND8s, ND16s, ND32s, ND64s, ND500s, ND1000s, Variable NDs, Starbursts, Close Up Sets and more! Below are just a few examples...

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Marumi DHG Slim Frame Multi-coated UV Filters £13.99

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46mm £13.99

49mm £13.99

52mm £13.99

55mm £13.99

58mm £13.99

62mm £13.99

67mm £13.99

72mm £13.99

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Marumi DHG Slim Frame Multi-coated Circular Polarisers £31.99

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58mm £35.99

62mm £35.99

67mm £44.99

72mm £49.99

77mm £54.99

82mm £69.99

Hoya HMC Slim Frame UV Filters £12.99

37mm £12.99

40.5mm £12.99

46mm £12.99

49mm £12.99

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55mm £11.99

58mm £12.99

62mm £12.99

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72mm £12.99

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HOYA Pro-1D Slim Frame Multi-coated Clear Protectors

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62mm £31.99

67mm £35.99

72mm £39.99

77mm SPECIAL £29.99

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62mm £67.99

67mm £75.99

72mm £90.99

77mm SPECIAL £79.99

82mm £120.99

Square Filters

We stock three widths of square filters: A-type (67mm wide), P-Type (84mm wide) and Z-Type (100mm wide). Made in the UK, Kood square filters are optically flat, with excellent colour density, neutrality and stability. They received a maximum 5 star rating from Digital Camera Magazine.

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ND2 Hard Graduated £13.99

ND4 Solid £12.99

ND4 Soft Graduated £13.99

ND4 Hard Graduated £13.99

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ND8 Hard Graduated £15.99

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18mm F2.8 X.R.	E++ / Unused E189 - E239
27mm F2.8 XF	E++ / Mint- E199
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Olympus 4/3rds Lenses

7-14mm F4 ED Zuiko	E++ E749
9-18mm F4.5-6.3 ED Zuiko	E+ / E++ E249 - E279
11-22mm F2.8-3.5 Zuiko	E++ / Mint- E249 - E279
12-60mm F2.8-4.5 ED SWD	E++ E349
14-35mm F2.8 SWD	E++ E389
14-54mm F2.8-3.5 Zuiko	E++ E149
18-180mm F3.5-6.3 Zuiko	E++ E249
25mm F2.8 Zuiko	E++ E249
35-100mm F2.8 Zuiko	E++ E109
35mm F3.5 Macro Zuiko	E++ E39 - E129
40-150mm F3.5-4.5 Zuiko	E++ E39
50-200mm F2.8-3.5 Zuiko	E++ E499
50-200mm F2.8-3.5 Zuiko	E+ / E++ E399 - E389
50mm F2 ED Macro Zuiko	E++ E269
150mm F2.8 Zuiko	E++ E399
EC-14 Tele Converter	Mint- E189
ES-2 Extension Tube	E++ / Mint- E379 - E39
25mm F1.4 Summilux D Panasonic	E++ E349
85mm F1.4 M Aspherical Samyang	E++ E169

Lenses Micro 4/3rds

12-32mm F3.5-5.6 OIS G	E++ E169
12-40mm F2.8 M Zuiko	E++ E589
12-52mm F2.8 G 3d	E++ / Mint- E39 - E39
14-42mm F3.5-5.6 Asph OIS	E++ E59
14mm F2.5 Asph	E++ E119
17mm F1.8 M Zuiko Black	E++ E349
17mm F2.8 M Zuiko	E++ E129
20mm F1.7 Pancake	E++ E159
26mm F1.4 - Micro 4/3rds	E++ E59
40-150mm F4-5.6 R ED M Zuiko	E++ E39
45-175mm F4-5.6 Asph Vario PZ	Mint- E199 - E219
45-200mm F4-5.6 OIS	E++ E169
45mm F1.8 M Zuiko - Silver	E++ E129
55mm F2.8 DG Asph Macro	E++ / Mint- E349 - E389
7-14mm F4 Vario	E++ E379 - E389
75mm F1.8 ED Vario M Zuiko	E++ E319
MCON S3 Conversion Lens	E++ E229

Bronica ETRS/Si

ETRS Complete + Prism + Grip	E++ E349
ETRS Complete	E++ E249
ETRS Complete + Prism + Speedring	As Seen E149
ETRS Complete + AEI + Grip	E++ E189
ETRS Body Only	E++ E79
30mm F3.5 PE Fisheye	E++ E589
40mm F4 PE	E++ E169 - E199
45-90mm F4-5.6 PE	E++ E349 - E449
50mm F2.8	E++ E39
105mm F4.5 PE	E++ E199
150mm F3.5 PE	As Seen / E++ E39 - E109
150mm F3.5 PE	E++ E149
200mm F4.5 E	E+ / Unused E39 - E129
200mm F5.6 E	E++ E129
250mm F5.6 E	As Seen / E++ E79 - E159
50mm F8 E	E++ E359
AEI Meter Prism	As Seen E35
Prism Finder E	E++ E25
Speed Grip E	E+ / E++ E20 - E35
120 E Mag	E++ E35 - E45
120 E Mag	E++ E39 - E45
Polaroid Mag E	E+ / E++ E25 - E59

Bronica SQA/AI

SQA Complete	E++ E399
SQA Body Only	E++ E169
SQB Complete + Grip	E++ E299
40mm F4 S	E++ E219
40mm F4 S	E++ E169
50-100mm F4-5.6 PS	E++ E399
50mm F3.5 S	E++ E39
50mm F2.8 S	As Seen E49
180mm F4 S	E++ E119
200mm F4.5 S	E++ E39
500mm F8 S	E++ E299
SQ 120 Back	E++ E39
SQA 120 Mag	E++ E59
AE Prism Finder S	E++ E79 - E89
CDS MF Finder S	E++ E79
Prism Finder S	E++ E49

Canon EOS Lenses

10-17mm F3.5-5.6 DX Fish Eye AXT	Tokina Ex Demo E499
10-18mm F4.5-5.6 EFS IS STM	E++ E139
12-24mm F3.5-5.6 EFS	E+ / E++ E279 - E299
11-16mm F2.8 DX ATX Tokina	E++ E279
11-16mm F2.8 DX ATX II Tokina	E++ E299
12-24mm F4-5.6 IS STM	Mint- E219
12-24mm F4 ATX PRO SD Tokina	E++ E279
14mm F2.8 Asph (IF) AF SP Tamron	E++ E349
14mm F2.8 IS STM	E++ E399
14mm F2.8 IS STM II	E+ / Mint- E119 - E139
15-55mm F2.8 IS STM MKII	E++ E299
15-55mm F2.8 ATX Pro Tokina	E++ E289
17-35mm F2.8-4.5 XR Di Tamron	E++ E159 - E169

Contax SLR Lenses

28-70mm F3.5-5.6 MM	E++ E259 - E279
28-80mm F3.5-5.6 AF	New E399
300mm F1.7 A.E.	E++ E389
70-200mm F4-5.6 AF	E++ E499
70-300mm F4-5.6 AF	E++ / Unused E449 - E799
100mm F2.8 A.E.	E++ E599
100mm F3.5 A.E.	E++ E199
100mm F4.5 Planar	E++ E699
135mm F2 (60 Year Edition)	Unused E239
180mm F2.8 A.E.	Unused E599
200mm F4 A.E.	Unused E449 - E499
300mm F4 A.E.	E++ E299

Digital Compact Cameras

Canon Powershot D10	E++ E79
Powershot G11	E++ E39
Powershot G12	E++ E179
Powershot G12 + TC-DC 580 + Access	E++ E199
Powershot G1x	E++ E239
Powershot G1x + Leather Case	Mint- E399
Powershot G1x MKII + case	E++ E369
Powershot G3	As Seen E39
Powershot G5	E++ E59
Powershot G7	E++ E129
Powershot S70	As Seen E29
Powershot SX1 IS	E++ E199
Powershot SX100S	Mint- E49
Powershot SX150 IS	E++ E59
Powershot SX150S Red	E++ E49
Powershot SX160 IS	Mint- E59
Powershot SX210 IS	Mint- E45
Powershot SX400 IS	Mint- E79
Powershot SX60 HS	E++ E199

Nikon Coolpix 5600

Coolpix 5600	E++ E119
Coolpix 950	As Seen E29
Coolpix 990	As Seen E39
Coolpix 995	E++ E49
Coolpix L27	Mint- E119
Coolpix L31	Mint- E119
Coolpix L810	E++ E79
Coolpix P100	E++ E199
Coolpix P500	E++ E59
Coolpix S4000	E++ E499
Coolpix S8000	Mint- E39
Panasonic DMC FZ28	E++ E49
DMC FZ30	E++ E79
DMC FZ38	E++ E79
DMC LX1	E++ E49
DMC LX5	E++ E229
DMC FZ1000	Mint- E499
DMC FZ18	E++ E49
DMC FZ20	E++ E59
DMC LX1	E++ E49

Sony DSC RX1

DSC-H55 + Lenses	E++ E119
DSC-H55	E++ E39
DSC-H9	E++ E49
DSC-HX100	E++ E79
DSC-HX100V	Mint- E449
DSC-RX10	Mint- E449
DSC-S2000	E++ E119
DSC-T77	E++ / Mint- E35 - E39
DSC-W170	E++ E119
DSC-W210	E++ E39
DSC-W30	E++ E119
DSC-W570	Mint- E89
DSC-W630	E++ E39
DSC-W690	E++ E39
DSC-W70	As Seen E229

Digital Mirrorless

Fuji X-E1 Black Body Only	E++ / Mint- E179 - E199
X-E1 Silver Body Only	E++ / Mint- E179
X-E2 Black Body Only	Mint- E369
X-E2 Silver Body Only	E++ E369
X-Pro1 Body	E++ E279
Nikon J1 Black + 10-30mm	Mint- E129
J1 Black + 10mm	Unused E129
J1 Black + 10-30mm VR	Mint- E229 - E239
V1 Black + 10-30mm	E++ E149
V1 White + 10-30mm	E++ E149
Olympus E-P1 Body Only	E++ E59
E-P2 Black Body Only	E++ E79
E-P2 Chrome Body Only	E++ E89
E-P3 + 14-42mm Black	E++ E39
E-P3 Body Only - Black	E++ E149
E-P3 Body Only - Silver	E++ E149
E-P1 Black + 14-42	E++ E39
E-P2 Black Body Only	Ex Demo E119
E-P3 Black + 14-42mm + Flash	E++ E119
OMD E-M1 Black Body Only	E++ / Mint- E599 - E619
OMD E-M1 Body Only	E++ E599

Contax Kit

Contax Millennium G	E++ / Mint- E1,450 - E1,499
G2 Titanium + 45mm F2	E++ E599
G3 Black + GDI Back	E++ E169
G1 Body Only	E++ / E169 - E199
G1 Body Only + GA1 Mount Adapter	E++ E229
16mm F8 + Finder	Mint- E89
21mm F2.8 G + Finder	E++ E549
21mm F2.8 G + Finder - Black	E++ E549 - E589
28mm F2.8 G	E++ E229
28mm F2.8 G - Black	E++ E229
35-70mm F3.5-5.6 G Vario	E++ E399

GH1 Body Only

GH1 Body Only	E++ E89 - E129
GH1 Body Only	E++ E99
Sony A5000 + 16-50mm F3.5-5.6 PZ	Mint- E169
A5100 Body Only	Unknown E299
A7 Body Only	Mint- E689
A7R Body Only	E++ E109
A7S Body Only	E++ E109
NEX3 + 16mm F2.8	E++ E139
NEX3 + 18-55mm	E++ E129
NEX5 + 16mm F2.8	E++ E159
NEX5 + 18-55mm	E++ E159

Digital SLR Cameras

Canon EOS 120 MkII Body Only/As Seen / E	E++ E199 - E399
EOS 120 MKII Body Only	E++ E149
EOS 10D Body Only	E++ E389
EOS 200 + BG-E2 Grip	E+ / E++ E79 - E89
EOS 300 + Non Canon Grip	As Seen E79
EOS 300 Body Only	As Seen / E++ E79 - E99
EOS 350D Body Only	As Seen E59
EOS 400 + BG-E2 Grip	As Seen E99
EOS 400 Body Only	E+ / E++ E129 - E149
EOS 450D Body Only	E++ E109
EOS 500D Body Only	E++ E239
EOS 550 Body Only	E++ E239
EOS 5D + BG-E4 Grip	As Seen / E++ E249 - E349
EOS 5D Body Only	E++ E279
EOS 5D MkII Body Only	E++ E349
EOS 5D MkII IR Body Only (720MM)	E++ E349
EOS 60D + BG-E9 Grip	E++ E359
EOS 60D Body Only	E+ / E++ E329 - E349
EOS 60D Body Only	E++ E459
EOS 700D Body Only	E++ E299
EOS 700D Body Only	E++ E599
EOS M + 18-55mm	E++ E149
EOS M + 18-55mm + M Adapter	E++ E169

Nikon D3 Body Only

Nikon D3 Body Only	E+ / E++ E949 - E1,189
D300 + MB-D10 Grip	E++ E119
D300 Body Only	As Seen / E++ E169 - E269
D3100 Body + Jps 360 AFD Flashgun	E++ E149
D3200 Body Only	E++ E189
D4 Body Only	E++ / Mint- E2,949 - E2,999
D5 Body Only	E++ E79
D5100 Body Only	E++ E229
D5300 Body	Mint- E379
D600 Body Only	E+ / Mint- E649 - E699
D610 Body Only	E++ E899
D70 Body + Non Nikon Grip	As Seen E79
D70 Body Only	As Seen E49
D700 + MB-D10 Grip	E++ / Mint- E399 - E449
D700 Body Only	E++ / E++ E299 - E329
D7100 Body + Grip	Mint- E539
D7100 Body Only	E++ / Mint- E529 - E569
D80 Body + MB-D80 Grip	E++ E159
D80 Body Only	As Seen / E++ E49 - E139
D800 Body Only	E++ / Unused E1,099 - E1,450
D800E Body Only	E++ E1,349
D810 Body Only	E++ E2,049
D90 Body Only	E+ / E++ E159 - E169
D90 Body Only	Mint- E1,489

Olympus E30 Body Only

Olympus E30 Body Only	E++ E289
E420 + 17.5-45mm + 40-150mm	E++ E189
E450 + 14-42mm	E++ E149
E520 + 14-42mm	E++ E159
E520 Body Only	E++ E99
E600 + 14-42mm	E++ E179
E600 + 14-42mm	E++ E239
E620 + 14-42mm + 40-150mm	E++ E299 - E339
E620 + 14-45mm + 40-150mm	E++ E289

Pentax K-r Body Only

Pentax K-r Body Only	E++ E129
K-S1 + 18-55mm ED VR	E++ E499
K100D Body Only	E++ E99
K200D Body Only	E++ E99
K300 Black + 18-55mm	E++ E249
K5 Black Body	E++ E239
K7 Body + D-BGA Grip	E++ E249
K7 Body Only	E++ E219

Sony A200 Body + Meike Grip

Sony A200 Body + Meike Grip	As Seen E99
A700 Body Only	E+ / E++ E189 - E279
A900 Body Only	Mint- E479

Gadget Bags - Backpacks

Lowepro CompuDay Photo 150 - Black	E++ E35
CompuDay AW - Black	Mint- E49
CompuDay AW - Black	E++ E59
Dryzone 200 - Black	E++ E149
Dryzone 300 - Black	Mint- E99
Fastpack 200	E++ E25
Flipside 200 - Black	E++ E35
Flipside 300 - Black	E++ E35
Lumina Backpack	E++ E29
Nike Trekker - Black	E++ E15
Nike Trekker AW - Black	E+ / E++ E15 - E19
Nature Trekker AW	E++ E39 - E59
Nature Trekker AWII	E++ E79 - E99
Orion AW - Green	E++ E19
Orion Trekker	E+ / E++ E15
Photo Trekker Classic - Green	E++ E39
Phototrekker AW	As Seen E59
Phototrekker AWII	E++ E39
Primus Trekker - Black	E++ E39
Pro Runner 300 AW - Black	E++ E39
Pro Runner 450 AW - Black	E++ E79

Pro Trekker AW

Pro Trekker AW	E+ / E++ E79 - E129
Rolling Computrekker AW	E++ E75
Rover Plus AW - Black	E+ / E++ E39
Scope Photo Travel 350AW	E++ E49
Singshot 100 AW	E++ E15 - E19
Singshot 200 AW	E++ E19 - E25
Singshot 300AW	E++ E49
Super Trekker	E++ E129
Transit Backpack 350AW - Grey	E+ / E++ E39

Tamrac Adventure 5 Rucksack

Tamrac Adventure 5 Rucksack	Mint- E35
Adventure 6 Rucksack - Grey	E++ E29
Evolution 6 Sling Backpack	Mint- E59
Expedition 4x - Black	Mint- E65
Expedition 5	E++ E75
Expedition 9x - Black	Mint- E149
Jazz BS Backpack 425S	E++ E29
Velocity 10 Sling - Black	E++ E39
Velocity 7 Sling - Black	E++ E15

Hasselblad V

503CX Chrome Body Only	E++ E459
503CX Black Only + WLF	E++ E449
503CX Chrome Body Only	E+ / E++ E499
503CX Complete	E++ E119
501CM Complete + PME90 Prism	E++ E129
500CM Gold Edition	Unused E399
500EX Black Body Only	E+ / E++ E349 - E449
500X Complete	E++ E449
30mm F3.5 CF Fisheye	E++ E249
40mm F4.5 CF	E++ E489
45mm F4.5 Apo Grandagon	E++ E899
50mm F1.7 AF Minolta	E++ E149
50mm F1.7 AF Minolta	E+ / E++ E65 - E69
50mm F1.8 DT	E+ / E++ E59 - E69
50mm F2.8 Macro	E++ E199
1.4x E Converter	E+ / E++ E249 - E399
120mm F4 CF Macro	E++ E399
135mm F5.6 S.G. Black	E++ E249
140mm F5.6 S.G. Black	E++ E499
140mm F4 CF	E++ E249 - E349
160mm F4.8 CF	E++ / Mint- E249 - E299
250mm F5.6 CF	E++ E299
250mm F5.6 CF	E++ E299
250mm F5.6 CF of Super Achromat	E++ E199
350mm F5.6 C Black	E++ E349
350mm F5.6 CF	E++ E399

Leica M Bodies

M (240) Black Body Only	E+ / Mint- E3,649 - E3,849
M Monochrom Black Body Only	E++ / Mint
E3.999	E++ E289
ME Antivibration Body Only	E++ / Mint E2,749 - E2,999
M90 Body Only	E+ / E++ E2,099 - E2,499
M90 Steel Grey Body Only	E++ E1,249
M8 Black Body Only	E++ E499
M6 0.72x Chrome Body Only	E++ E149
M6 0.72x Chrome Body + Winder M	E++ E799
M6 0.72x Chrome Body Only	E++ E699
M6 0.72x Chrome Body Only	E++ / Mint- E849 - E899
M5 Black Body Only	E++ E499
M4 Chrome Body Only	E++ E349 - E399
M3 Chrome Body Only	Mint- E399
M2 Chrome Body Only	Exc E449
M1 Chrome Body Only	Exc E299
M2 Black Body Only	E++ E289
MDA Chrome Body Only	E++ E289

Leica Screw

IG Chrome Body Only	E+ E99	IG Chrome
14-42mm	E++ E179	IG Chrome
14-42mm	E++ E239	IGB Chrome
14-42mm + 40-150mm.	E++ E299 - E339	IGB Chrome
14-45mm + 40-150mm.	E+ E289	IGB Chrome
K-R Body Only	E+ E219	Model I
18-55mm ED WR	E++ E249	
Body Only	E+ E99	Mami
Body Only	E+ E99	BMF + 50mm
use + 18-55mm	E+ E249	+ 75mm
Body Only	E+ E239	7-84
Body + D-864 Grip	E+ E49	43mm
	E++ E219	55mm
200 Body + Zeiss Grip	As Seen E99	55mm
Body Only	E+ / E++ E189 - E279	150mm
Body Only	Mint- E279	210mm

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85mm F2.8 D PC Micro.....	E++ E349	14mm F2.8 SMC DA.....	E++ E399	28-85mm F3.5-4.5 AF.....	E+ E59
90mm F2.5 SP AF.....	E+ / E++ E159	15mm F4 DA ED AL Limited.....	E++ E299	30mm F2.8 SAM Macro Sony.....	E++ / Mint- E95 - E99
105mm F2.8 AFD Micro.....	E+ E329	16-50mm F2.8 A* DA SDM.....	E++ / Mint- E479 - E549	35-70mm F3.5-4.5 AF.....	E+ E25
105mm F2.8 AFS G VR Micro.....	E++ E499	17-70mm F4 DA AL (IF) SDM.....	E++ E259	35-80mm F4.5-5.6 AF.....	Unused E25
200-400mm F4 G VR AFS IFED.....	E++ E2,749	18-135mm F3.5-5.6 ED AL (IF) DC WR.....	E++ E219	50mm F1.4 AF.....	E+ E149
300mm F4 AFS IFED.....	E+ / E++ E919 - E979	18-270mm F3.5-6.3 ED DA SDM.....	Mint- E239	50mm F1.4 AF Sony.....	E+ E149
200mm F4 AFS IFED II.....	E+ E2,950	18-35mm F4.5-6.7 FA I.....	E++ E299 - E149	50mm F1.7 AF.....	E+ / E++ E95 - E99
60mm F4 AFS IFED.....	As Seen E1,650	19-35mm F3.5-4.5 Cosina.....	E+ E59	50mm F1.8 DT Sony.....	E+ / E++ E59 - E69

Sigma Nikon AF fit		21mm F2.8 DA AL LE.....	E++ / Mint- E129 - E299	50mm F2.8 D Macro Sony.....	E++ E199
10-20mm F3.5 EX DC HSM.....	E+ E249	24mm F1.4 ED AS UMC Samyang.....	Mint- E379	55-200mm F4.5-6.7 DT Sony.....	E++ E79
10-20mm F4.5-6.8 EX DC HSM.....	E+ E199	28-200mm F3.8-5.6 Tamron.....	E++ E59	60mm F2 Di II (IF) Macro Tamron.....	New E300
14mm F2.8 D EX Asph.....	E++ E349	28-200mm F3.8-5.6 FA IF AL.....	E++ E79 - E119	70-210mm F4 AF.....	E+ E99 - E129
18-125mm F3.5-5.6 DC.....	E++ E39	28-200mm F3.8-5.6 XR Tamron.....	E++ E69	70-300mm F4.5-5.6 G SSM Sony.....	E++ E479
18-50mm F2.8 EX DC HSM.....	E++ E149	28-70mm F4 FA AL.....	E++ E39	70-400mm F4.5-6.7 G SSM Sony.....	E+ E399
18-50mm F2.8 EX DC Macro.....	E++ E149	28-80mm F3.5-5.6 FA.....	E+ / Mint- E29 - E49	80-210mm F4.5-6.7 AF Tamron.....	E+ E29
28-70mm F2.8 EX Asph.....	E+ E149	31mm F1.8 AL Limited.....	E++ E649	85mm F1.4 Z A Sony.....	E++ E799
50-150mm F2.8 Apo HSM II.....	E+ E349	35-80mm F4.5-6.8 SMC F.....	E+ / E++ E15 - E19	85mm F2.8 SAM Sony.....	E++ E119
50-500mm F4.5-6.3 Apo DG HSM.....	E+ E429	35mm F2.4 DA AL.....	E+ E399	90mm F2.5 SP AF Tamron.....	E+ E199
50-500mm F4.5-6.3 Apo DG OS HSM.....	E++ E599	35mm F2.8 DA Macro LTD.....	Mint- E279	100-300mm F4.5-5.6 AF.....	E+ / E++ E79 - E129
50mm F2.8 EX DG Macro.....	E++ E149	40mm F2.8 SMC DA Limited Edition.....	Mint- E219	100-400mm F4.5-6.7 Apo AF.....	E+ E289
70-300mm F4.5-6.8 Apo Macro Super.....	Mint- E79	40-135mm F2.8 DA* ED SDM.....	E++ E449	135mm F1.8 Z A Sony.....	Mint- E779
70-300mm F4.5-6.8 DL Macro.....	E+ E49	50-200mm F4.5-6.8 DA ED.....	E++ E49		
120-400mm F4.5-6.8 Apo DG OS HSM.....	E++ E379	50-200mm F4.5-6.8 SMC ED DA L.....	E++ E49		
150-500mm F5.6-6.3 Apo DG OS HSM.....	E+ / E++ E419 - E449	50mm F1.4 SMC FA.....	E+ / E++ E169 - E199		

Nikon Manual Lenses		50mm F2.8 SMC D FA Macro.....	E++ E219	Nikon AF lenses	
10.5cm F4 Nikkor T.....	E+ E499	55-200mm F4.5-6.8 DA-LE.....	E+ E189	10-24mm F3.5-4.5 G AFS DX.....	E+ / Mint- E479 - E499
10.5cm F1.8 AIS.....	E+ E299	55-300mm F4.5-6.8 DA-LE.....	E+ E189	10.5mm F2.8 G AF DX Fisheye.....	Mint- E349
10.5cm F2.8 AIS Micro.....	E+ E249	55mm F1.4 DA* SDM.....	E++ E449	12-24mm F4 G AFS DX ED.....	E++ E349
16mm F2.8 AI Fisheye.....	E+ E249	80-200mm F4.5-6.7 FA.....	E++ E259	14-24mm F2.8 G AFS ED.....	Mint- E399
16mm F2.8 AIS Fisheye.....	E+ E249	800mm MC IF F8 Mirror Samsung.....	E++ E129	16-35mm F4 G AFS ED VR.....	E++ E659
20mm F2.8 AIS.....	As Seen E179	28-70mm F3.5-4.5 ROM.....	Mint E2,999	18-55mm F3.5-5.6 G ED VR AFS.....	E++ / Mint- E269 - E289
24-85mm F3.5-4.5 G AFS.....	E+ E119	28mm F2.8 PCS Shift.....	E++ E849	16mm F2.8 AFD Fisheye.....	E++ E489 - E499
24mm F2.8 AIS.....	E++ E119	35mm F2.8 R 1cam.....	E+ E169	17-55mm F2.8 G AFS DX I.....	Exc / E++ E349 - E469
25-50mm F4 AIS.....	E+ E179	60mm F2.8 R 3cam Macro.....	E+ E299		
28mm F3.5 AI.....	E+ E249	60mm F2.8 R Macro + Tube.....	E+ E349		
28mm F3.5 PC Shift.....	E+ / E++ E349	70-210mm F4 R 3cam.....	E++ E349		
28mm F4 PC Shift.....	E+ E249	70-350mm F4.5 Tamron.....	E+ E169		
35-105mm F3.5-4.5 AIS.....	E+ E69	75-200mm F4.5 R 3cam.....	E+ / E++ E399 - E149		
35-70mm F3.3-4.5 AIS.....	E+ E49	80-200mm F4.5 R 3cam.....	E+ E189 - E199		
35mm F2 AIS.....	E+ / E++ E179 - E249	105-200mm F4.2 Vario ROM.....	E+ E249		
35mm F2.8 PC Shift.....	E+ E199	135mm F2.8 R 2cam.....	E++ E199		
35mm F3.5 PC Shift.....	Exc E179	135mm F2.8 R 3cam.....	E+ E169 - E249		
43-86mm F3.5 AI.....	E+ E69	180mm F2.8 R 3cam.....	E++ E499		
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80mm F4 Macro Zuiko.....	E+ / Unused E175 - E199	120 Pro II Mag.....	E++ E79	140mm F4.5 C Macro.....	As Seen E79 - E99
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135mm F4.5 Macro Zuiko.....	Unused E189	PD Prism Finder.....	As Seen E79	250mm F4.5.....	As Seen / E++ E79 - E149
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55-100mm F4.5 SMC.....	E+ E489	55mm F4 SMC.....	E+ E289	16-105mm F3.5-5.6 DT Sony.....	E+ / E++ E249 - E299
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Final Analysis

Roger Hicks considers...

'Serbia', 2008, by Christopher Anderson



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Some photographers are all about the distinction between 'taking' and 'making' pictures. Art critics rephrase substantially the same distinction, using the terms 'appropriating' and 'constructing'. Realistically, though, very few pictures are wholly 'appropriated' or grabbed as a slice of reality, and even fewer are wholly 'made' or 'constructed'. Those that are, are mainly advertising photography, along with a relatively tiny number of amateur or fine-art still lifes.

This is a perfect example of the false taking-or-making dichotomy. This becomes obvious as soon as we imagine trying to take it ourselves. First, we need the 'set', which is presumably either a small chapel or the monk's quarters. To be sure, you could build such a set, but this is almost certainly 'found'.

Second, it's normally necessary to 'garden' a found set. Perhaps there is something unusually garish or highly reflective, or an infelicitous electrical cable. We need (with the monk's permission) to move it or remove it.


Third, we often need to modify the lighting: perhaps a bounce to throw a little more light here, or a flag or scrim to shade a too-bright area. We may need to open or close shutters. We may even need to come back at a different time of day.

Fourth, fifth and sixth we need to choose our focal length, viewpoint and exposure. These technical considerations will drastically affect the look of the picture – as will choosing a particular lens.

Seventh, we need the monk in the right pose, right place and differentiated from the background. To do this we need to

communicate with him. This may involve a translator (how's your Serbian?) or a second or third language for both of you.

Eighth – though actually, it's the first thing you need to do – you need to gain his confidence and persuade him that it's a good idea to let you take his picture. This is not always easy: I was assured by a bystander I would burn in hell for taking a picture of a sacred well in Russia.

Go on. Persuade me that this picture is 'taken' or 'appropriated' rather than 'made' or 'constructed'. Clearly, it is part one, and part the other. The fact that Christopher Anderson was able to do all the things I listed above is impressive. That he was able to get a superb picture at the end of it all is even more impressive, regardless of whether you want to pretend that he is 'taking' or 'making' pictures. 



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